SHOWMANSHIP IN ADVERTISING

Betty Brown

SHOWMANSHIP
IN
ADVERTISING

The Fundamentals of
Salesmanship in Print

by

BILL HENDRICKS
MONTGOMERY ORR

Introduction by

CHARLES ("CHICK") LEWIS

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INTRODUCTION

The effort to which this book addresses itself was undertaken by the authors and the publisher because they have had the most tangible evidence of a widespread interest concerning the practical application to advertising of that dynamic force now generally known as "Showmanship."

Fully aware of the many great works which have found permanent place in the literature of advertising as an applied art, they naturally could be only most hesitant to attempt a new approach to the subject without firm assurance that the need was there for a new book on advertising.

But there could be no mistaking the manifest desire of advertising men, in the general field as well as those specifically associated with the show business, for a closer relation of Showmanship to advertising copy, design and layout than was suggested, all unconsciously, by The Encyclopedia of Exploitation, a work compiled by Bill Hendricks and which is now in its fourth printing. Though primarily designed for those in the show business, The Encyclopedia has found its way into reference libraries of advertising men in all branches of the field.

While the means by which The Encyclopedia of Exploitation gained this wide circulation and use remain unexplained to the author and the publisher (it was never advertised or publicized outside the motion picture field), there has been most emphatic evidence of a desire for particular charting, so to say, of the application to advertising of Showmanship as a most virile element for exciting popular interest in a commodity through printed salesmanship. Thus, Showmanship in Advertising is a natural extension of an undertaking which had its beginning twenty years ago.

* * *

Although, years ago, advertising men in general seemed inclined to cast aspersions on motion picture theatre advertising, many of them made feeble attempts to imitate and emulate the showmanship theatremen were using to attract ever-growing crowds to the movie palaces of the country.

The more progressive advertising men recognized in showmanship advertising a valuable adjunct which could inject new life into all forms of that art. But few of them achieved any great measure of success because to utilize showmanship in advertising you must first understand the basic principles of showmanship.

This volume attempts—successfully, we believe—to bring about a better understanding of the fascinating ingredients that make for showmanship in advertising and it is a distinct credit to its author, Bill Hendricks and its illustrator, Monty Orr, that they projected their thoughts and ideas into printed form so that, not only the experienced advertising man but the student of advertising, also, can capture these thoughts and put them to use.

About the only truthful criticism of theatrical advertising, as it has been practiced since the early days of Barnum—and is still being used—is the extravagant use of adjectives and superlatives, which in themselves commit not crime against man or

advertising profession, but have resulted in a definite feeling of distrust on the part of Mr. and Mrs. Average Moviegoer who, finding every attraction being sold as the finest, the greatest and the most unusual, no longer are swayed one iota through the use of such silly adjectives and phrases. And it is no credit to the great advertising brains of the movie industry that despite this obvious attitude on the part of the ticket-buying public, they continue to use them.

In Showmanship In Advertising, there is every conceivable form and approach to smart, eye-arresting, attractive advertising without giving vent to exaggeration and false claims. The authors, along with us, believe that the appearance of the ad is just as important, and maybe more so, than the text in itself. One helps the other without either one of them being more important or more dominant than the other.

Thus, the real principles of Showmanship when applied to advertising can generally benefit from what we attempt to convey through the medium of this volume.

The extent to which it can be applied by the professional advertising man or the man who would aspire to reach that designation, will depend a great deal on the frame of mind and the willingness to "listen to the other guy's story" before deciding whether it is good, bad, useful or a waste of time and paper stock.

* * *

MEET BILL HENDRICKS

It was in 1929 that we stopped overnight in Steubenville, Ohio, and met, for the first time, Bill Hendricks. He was managing the ace movie theatre in the town and, as a sort of ambassador-at-large for one of the film industry's trade publications, we were visiting theatremen in towns and cities on our itinerary.

We hit it off with Bill right from the start. In the course of the conversation in his office, Bill showed us boxes and cases of theatre exploitation notes and clippings which he had accumulated over the years. It was a most impressive collection, and, before we parted that night, we suggested that Bill set up a tickler-file and continue his acquisition of exploitation material.

About six years later we again visited with Bill Hendricks. This was in Memphis, Tennessee, where he was managing a downtown de-luxe theatre. He showed us a bank of ten or twelve steel file cabinets whose contents, meticulously classified, were the result of our suggestion six years previously. The files were a revelation of the wide range of ideas for promotion and exploitation of motion pictures and screen stars. No matter what the subject or "angle" employed to promote a show, Bill had it there filed with index and cross-index so efficiently contrived that, in about three minutes flat, he could produce the proper file on any subject related to the varied field of Showmanship.

It was then that we urged him to compile those ideas into a book which later was to be published under our auspices as The Encyclopedia of Exploitation.

Like most of his fellows who have ascended to national eminence in the film industry, Bill Hendricks moved onward and upward through various sections and towns of the country in positions of increasing responsibility and importance. After a most successful tenure as managing director of the Downtown Theatre, Los Angeles—a key unit in one of the major national theatre circuits—Bill was promoted to the post of division head of advertising, publicity and exploitation for that circuit, and from there was elevated to his present position in the company's studio publicity department.

Thus, Bill Hendricks brought to the work he essayed in Showmanship in Advertising, an experience and knowledge obtainable only by actual practice of the principles and techniques he passes along to others in this book.

Ever since the second printing of the Encyclopedia of Exploitation, we've been after Bill to get started on a book on advertising. Our reason is simple enough. As publisher of a motion picture trade journal, SHOWMEN'S TRADE REVIEW, we are very well aware of an ever-growing demand for a good volume on advertising.

After much pressuring, Bill got started. As he progressed, he realized that this work would require not old samples of advertising but original and descriptive art, and that is how he teamed up with Monty Orr of whom we will talk a little later on in this introduction.

Hendricks went through all the growing pains and headaches of any author engaged in writing a reference book. He progressed from one headache to another until, as Bill put it, his head ached all the way from the top of his pate to the tip of his toes.

He was never able to read his manuscript without deciding it was no good and so, time after time, he started all over again. To us it seemed improbable that this finished job would ever come to pass and so we just about forgot the whole thing until on one of our trips to Hollywood and a dinner date with Bill, he stopped off at his home and dumped what we then thought was the finished manuscript into our lap. That same night we met Monty Orr for the first time and were also introduced to his brand of art. We were so impressed with the art work that we almost forgot there was a manuscript to read.

Well, we could go on with this for many more pages but instead we will cut it short and simply say that between revisions, expansions and additions Bill must have completely rewritten the book at least five times before it reached the stage where even he felt it was as good as it could ever be within the scope of his ability. But not even our threats to drop the whole project bothered him because right on down through the galley proofs, the dummying, the page proofs and the final press proofs, Bill kept right on with his polishing process. And if we get no other satisfaction on seeing the printed book, we will be happy to know that the next mail can bring no further changes or re-written chapters.

* * *

MEET MONTGOMERY ORR

If Monty Orr is to be believed (and why should he?) he was infected by the twin viruses of Show Business and Advertising at a very tender age, indeed. This character stoutly maintains that while still in rompers he was lettering snipe cards and movie slides for the American and Orpheum Theatres in his native mining camp, Park City, Utah. He remembers occasional lucid intervals during which he attended school, sold haberdashery, displayed assorted merchandise, and painted signs. But the virus slumbered in his veins. The fever flickered fitfully. A relapse was inevitable.

Flushed, hectic and glazed of eye, he wandered to Los Angeles where he masqueraded successfully as a poster artist for such show houses as the long-vanished Tally's Broadway, Grauman's Million Dollar, Egyptian and Chinese Theatres, worked on ads for the Carthay Circle and the early Fox West Coast chain.

Sometime hereabout we also find him operating a commercial art studio which folded practically simultaneously with the '29 crash, a circumstance which bade fair to cure our hero once and for all. But with a grim and sardonic chuckle, fate fingered him into the beginnings of the Metropolitan Ad Mat Service, a vineyard in which he toiled so assiduously that some of his efforts are still being cast into type metal for theatres in the more remote reaches of the globe.

Followed some eight years as advertising art director for one of the west coast

circuits, a lush and fruitful paradise which he elected to lose, having some idiotic dream of escaping kismet by flying airplanes for the Air Transport Command. Uncle Sam, obeying the inexorable dictates of destiny, promptly returned him to Culver City, California, assigned to the Army Air Force Motion Picture Unit, where until War's end he contributed his confused and fumbling talents to the superb Training and Morale Films produced by that organization.

A period of free-lance writing and illustration for motion picture and commercial advertising followed, during which in an inconceivably naive and callow moment he agreed to collaborate with the Hendricks character in concocting *That Book*, a decision which both were later bitterly to regret.

Orr is at present employed as Coast Art Director for a top-flight agency in the commercial entertainment and amusement advertising fields. It goes without saying that they are not yet hep to him, although there is no denying that the work of this brilliant one-man band is characterized by a sound grasp of the psychology of merchandising, a facility for forming the felicitous phrase, and a fresh and modern approach to layout and advertising art—a triad of qualities which to date have sufficed to keep him barely one jump ahead of taxes and galloping inflation.

* * *

BY WAY OF EXPLANATION

It will appear quite obvious to any reader of this book that its emphasis is on theatrical advertising because it was originally so intended.

But just before the contract was signed for the production of the book, and while discussing it with a leading advertising agency executive to determine if, in his opinion, the volume had appeal for advertising-minded people outside of the theatre craft, the head of that agency said it might easily be made so.

Whereupon he and his staff offered some pretty good suggestions to revamp certain chapters, create a new approach, add a comprehensive chapter—with illustrations—covering many other basic fields of advertising and merchandising, and to suitably illustrate that showmanship can do much for all kinds of advertising. Thus once more the manuscript started on its journey across country to Hendricks and Orr.

We can imagine their feelings. They probably were waiting for the first galleys and instead they got their whole manuscript back, lock, stock and barrel.

Their training in the armed service must have stood them in good stead because they tightened their belts and went back to work and in six weeks time the revamped and vastly improved book was back. This time (we thought) for keeps. But we hadn't figured on Hendricks and his flare for "further improvements" because he kept right on revising and expanding his chapters until the very day the final forms were put to press.

* * *

Thus those of you who will be reading from here on (and if you've taken the time to read the introduction) are now in possession of all the details of how this book came into being.

We sincerely hope you'll find it interesting as well as useful in your day-to-day jobs in the field of advertising. We believe you will agree with us that SHOWMANSHIP IN ADVERTISING means better advertising.

CHICK LEWIS

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PROLOGUE

ADVERTISING is an uninhibited, garrulous, good-humored—and *astute*—giant whose strength has never been truly appraised. Much of the load of our civilization is picked up and carried lightly along by this Titan.

Advertising makes possible the publication of newspapers and magazines as well as motivating the fine radio and television programs we freely enjoy. And these are great instruments of enlightenment and culture.

Our manner of living actually is dependent upon advertising—which creates the channels in which our civilization flows. Economical large-scale production reduces the unit cost of manufacturing, makes lower prices possible—and large scale production couldn't exist without the support of advertising.

Advertising is industry's most valuable aid (increasing sales volume) and the buyer's best friend (decreasing product cost).

Advertising is the power that moves the wheels!

Individual advertisements in the columns of a newspaper are of vital importance in relation to its publication. A newspaper is a community asset. In consequence, advertising is important to the community at large.

Few newspapers will concede connection between advertising and editorial departments or grant editorial concessions because of advertising support. Newspapers prefer to regard their editorial columns as free and unhampered—wearing no man's collar. Nevertheless, without the aid of paid advertising the newspaper could not be published at all.

Newspaper advertising, however, is important primarily to the advertiser. Few products sell themselves—for any length of time, at least. Newspaper advertising carries great responsibility in its relation to the successful promotion of business. An advertising adage states, "Doing business without advertising is like winking at a girl in the dark. You know what you're doing—*but nobody else does.*"

Advertising in the daily press must *SELL* . . . persuasively, insidiously, forcefully. It must scout the highways and the byways, seeking out every sales prospect within a reasonable radius of miles.

Your salesman, the printed word, may gain access and welcome to the homes and to the minds of prospective patrons. But the sales message must be carefully considered and skillfully prepared. It must be appraised for possible reaction and desired effect. The facets that reflect most attractively must be especially polished.

Your advertisement in the newspaper's columns is entrusted with an all-embracing mission—to beat the drums for you; to go out on the streets as town crier, demanding, *compelling* attention; to gain the interest of prospective patrons or purchasers; to insist, quietly or loudly, that attention be directed toward your product, your attraction. Your advertisement must shout to the world . . . or whisper alluringly.

SHOWMANSHIP IS SALESMANSHIP

There's a touch of magic in an advertisement that reflects *showmanship*.
In the light of *showmanship* ordinary sales methods take on new sparkle.
Showman is the vital ingredient in any advertising that sells.

The text and illustrations of this volume lean heavily to show-business advertising to demonstrate the application of showmanship in this most demanding, competitive, high-pressure field of merchandising. While the different phases of advertising have been approached from the theatrical slant, each word, every example, is equally applicable and adaptable to the construction of advertising in general—to its improvement and increased effectiveness.

Showmanship means alertness in sensing public response and adapting selling strategy to public mood or reaction. Showmanship intrigues and it serves. It utilizes every device of layout, illustration, type—and sales psychology—to attract interested attention, persuade immediate acceptance and sales.

The showman instinctively moves over to the audience side; his personal persuasions are put aside while he sits with the paying customers and absorbs their point of view. *Awareness of audience* is ever present in advertising prepared by a true showman.

The word *showmanship* may describe a sensational or spectacular presentation. For showmanship is seldom shy—it may be flamboyant or extravagant if the situation calls for display. But showmanship is governed by a subtle, intuitive sense of *appropriateness* and audience reaction. It also may speak with dignity. It may speak softly, if this course is indicated—and still speak persuasively.

The methods of showmanship usually are surrounded by an exciting aliveness, an aura of color and keenness—of glamour, if you want to call it that. But showmanship sometimes dictates simplicity, sincerity and straight-forward selling. Showmanship is the breath of life and the distillation of excitement, allure and desire—the desire to see, desire to have—which properly exploited, will lead to sales.

The constant barrage of advertising to which modern man is subjected has tended to develop a defensive barrier of sales resistance. The advertiser, if he is to succeed, must adopt methods and strategy calculated to penetrate and circumvent this wall. To accomplish this purpose, the best advertisement is one which employs sound principles of *showmanship*.

Theatrical advertising has become—and justifiably so—the most emulated form of merchandising. Since Barnum and since the first exploratory use of the printing medium to advertise, the colorful vitality of show-business advertising has steadily advanced the method and manner of producing sales persuasion in print. Theatrical advertising continues to show the way, and the influence of the *theatrical slant* is apparent today in advertising for almost all successfully-sold products. *Basic fundamentals that apply to theatrical advertising will serve well to guide the fabrication of advertising copy for most commodities.*

Showmanship *means* selling—so attracting, persuading, *convincing* a potential customer that he is compelled to exchange a measure of his wealth for that product, service or pleasurable experience which has been made to appear desirable and necessary.

The intangible, the anticipated pleasure, is more difficult to sell than product or service. As a result, showmen—or those individuals who developed a method and technique of selling these *intangibles*—have been accorded for many years the respect,

as indicated by emulation, of those with more prosaic, but more concrete articles to sell.

In the olden days of show business, in the halcyon days of showboats, medicine shows, circuses and carnivals, theatrical entrepreneurs were faced with the problem of making intangible entertainment appear glamorous and desirable to backwoodsmen who, to say the least, were most loath to part with their hard-earned cash.

These rugged early showmen perforce developed certain basic principles of advertising, or *showmanship,* which, tried and tested in the crucible of experience, are now recognized by alert merchandisers as dynamic and profitable principles upon which to build effective sales campaigns.

It may appear to be a far cry from the showboat whistling 'round the bend to svelte and luxurious ad presentations in slick paper magazines, but in the final analysis the basic psychological sales motivations are the same.

Great strides have been made in theatrical advertising technique, both in concept and rendition, but for the most part these improvements represent surface polish only. The bed rock fundamentals are the same, now as then, representing the highest development of vigorous merchandising, delivering the most emphatic sales impact, producing the greatest urge to buy.

Showmanship is truly a magical quality; but it is achieved by no magic formula. Hard work, planning, testing, changing—tedious development usually is behind spectacular evidence of showmanship in production and in selling.

Advertising, in fact, approximates more and more the production and presentation of a *show.* A theatrical arrangement from beginning to end. Not alone theatrical advertising, but all advertising. Creating an advertising campaign might be compared to building a well-routined musical show, adroitly assembling the various units. And public acceptance is equally important to both. The emotional response of the public, the interest, favorable reaction, even entertainment—in relation to these, advertising treads the same boards that thespians have trod for years! *Good copy must have stage presence!*

An entertainer must hold his audience. The same thing goes for an advertisement, or for an entire advertising campaign. Showmanship is essential if the *act* is to go over!

A heritage of the entertainment business—not that all theatrical efforts possess it—showmanship is the most important ingredient of any successful advertising campaign. For *showmanship in advertising* means salesmanship *in print.*

Newspaper advertising is written on the wind. It is almost as transitory as skywriting. Its message must be delivered quickly, then it perishes. Advertising must tell its story with dispatch, with clarity, with brevity.

The preparation of newspaper copy makes varying demands of the ad writer and requires diversified knowledge. Advertising in larger cities may utilize artist-made advertisements and special engravings, specialized talent being required. On the other hand, *set* ads will be put together by the newspaper's composing room—and most theatrical copy and much general advertising will follow this pattern.

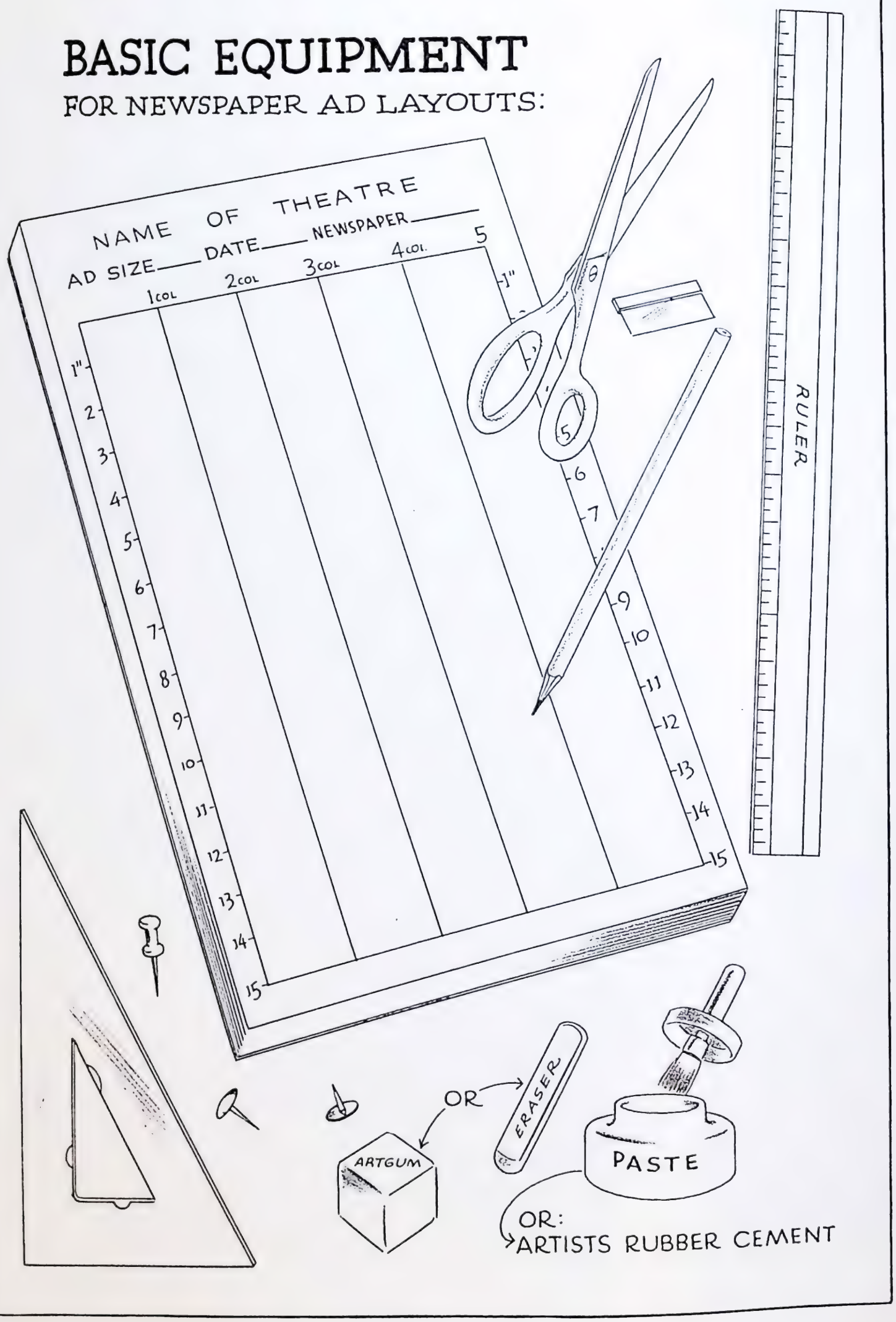
Following the very basic rule of *first things first,* the initial steps of *set* ads will be approached in the very first chapter of *Showmanship in Advertising.*

Thought, planning, originality—these may make newspaper advertising a potent force for sales—for box-office results—and their lack may mean an impotent expenditure of space and money.

Your newspaper advertisement is your Sunday punch. *Load it with plenty of wallop!*

BASIC EQUIPMENT

FOR NEWSPAPER AD LAYOUTS:



CHAPTER

1.

PHYSICAL CONSTRUCTION OF AN ADVERTISEMENT

ALL advertising *copy* begins with blank paper—and an *idea.*

All advertising is patterned upon certain fundamental principles of presentation, following a basic formula of development.

Ad purpose is always the same—to *sell!*

Publications sell *space,* which may be filled carefully or carelessly, effectively or doubtfully. The manner in which space is filled is the important consideration.

The man who purchases space may personally design his advertising, adapting available material. Or the development of advertising copy may be handled by a special production department, employing the services of experts in several fields—copy-writers, artists, typographers—with special engravings being produced and used.

Copy may be intended for widespread use in many publications. Or it may be designed for local use with the newspaper's composing room *setting* the copy—basic advertising that will employ prepared and available ad *mats* or *cuts.*

Newspaper composition, employing rules, type, engravings and stereotypes, will be used most frequently. So—first of all, and beginning from scratch, let's *lay out* a constructed newspaper advertisement, a *basic advertising design.*

The size of the space to be used may be determined by the budget or ad-

vertising appropriation. It may be several newspaper columns wide and a number of inches (or lines) deep. Assuming that the space will be *two columns by ten,* this means that the copy will be two columns wide, ten inches deep (width first, then depth). Newspaper columns usually will be two inches wide, but check and measure for precise width.

Rule off the space—two columns wide, ten inches deep. Draw pencil lines to outline the space—a frame for the copy which will be developed therein. A layout for a *set* ad should be prepared in exactly the same size that the advertisement will print.

Essential equipment for preparing copy will include a ruler, a good pair of scissors and a bottle of paste or rubber cement. A draftsman's transparent triangle will prove valuable in getting outlines perfectly square.

Layout paper, with the column markings imprinted, usually will be supplied by the newspaper. Or the advertiser may have his printer make up pads of special layout paper (four or five columns in width and twelve to sixteen inches deep). Column markings should be imprinted, top and bottom, so that a ruler can be placed lengthwise over the paper, column marks lined up and a pencil line accurately drawn. Similarly, inch markings should be imprinted down both sides of the paper.

The name of the advertiser should be imprinted at the top of prepared layout paper. Space should be provided for the name of the newspaper, the size of the advertisement and the day and date it is to appear.

Special layout paper isn't essential, of course. Almost any paper upon which legible copy can be prepared will suffice. But if layout paper is clean and clear (and copy, consequently, easier to follow) it is likely that better composition will result.

All of which may appear to be extremely elemental.

It is.

But experience has shown that use of the proper tools and equipment and an awareness of basic methods will pay dividends in results.

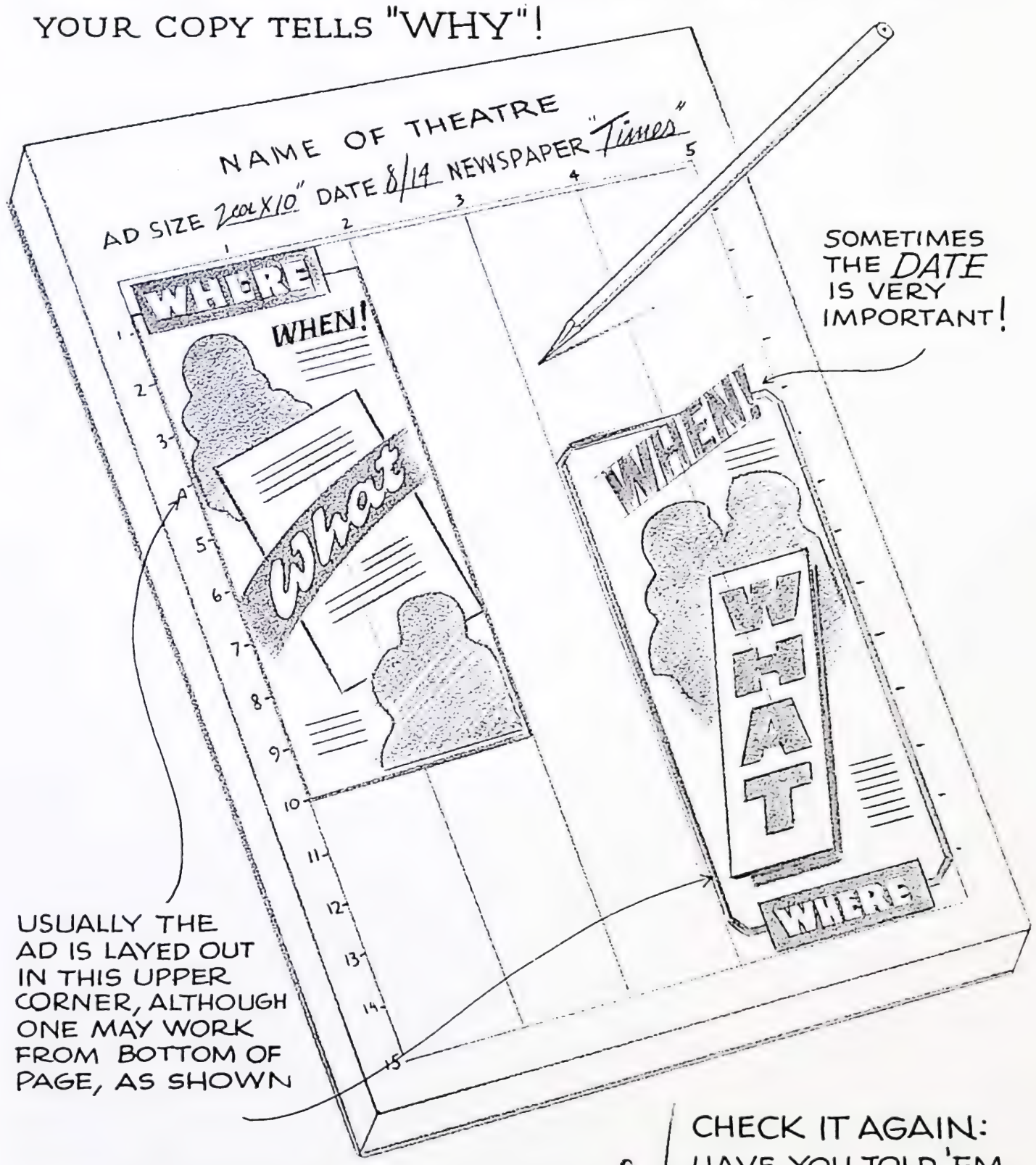
THREE W'S

"Where," "when" and "what"—these are the *three W's* of theatrical advertising. A fourth, "who," may be considered to be a component part of "what." And a fifth *W*, "why," may be added in general advertising.

Where the attraction is playing—*when*—and most important, *what.* (Although very often *what* will take precedence in the lineup.)

THOSE "W" BOYS

"WHAT" "WHEN" "WHERE" - (AND OFTEN..."WHO")
YOUR COPY TELLS "WHY"!


NAME OF THEATRE
AD SIZE 2 col X 10" DATE 8/14 NEWSPAPER "Times"
WHERE
WHEN!
What
WHEN
WHAT
WHERE
SOMETIMES THE DATE IS VERY IMPORTANT!
USUALLY THE AD IS LAYED OUT IN THIS UPPER CORNER, ALTHOUGH ONE MAY WORK FROM BOTTOM OF PAGE, AS SHOWN

WHEN LAYOUT IS FINISHED, READY FOR THE PRINTER: ✓ CHECK IT AGAIN: HAVE YOU TOLD 'EM CLEARLY—"WHAT" "WHERE"- "WHEN"?

The *signature cut* which displays the theatre name, or the name set in type indicating *where,* ought to occupy a prominent position, top or bottom, in the advertisement. The theatre's signature cut is the theatrical equivalent of the *logotype* or trade-mark (the name slug, often an *electro*) used in commercial advertising.

An address, telephone number or an established slogan or catchline can be made an integral part of a signature cut. A regularly-used slogan may become identified with a theatre or an advertised product, emphasizing an important sales point in friendly or clever fashion.

Stressing attractiveness and clarity, signature cuts may be prepared by the theatre artist or engraver, following an initial rough design. To be most useful and adaptable, signature cuts should be made in single-column, column-and-a-half and double-column sizes.

When sig-cuts are completed, the engraver or newspaper can strike off a number of *mats* from the engravings. Use of the signatures may be assured for an indefinite time by using *castings* from the mats instead of the original cuts, which may be preserved, with new mats and castings being made up as needed. *Electros,* too, may be made from the original engraving. The original engravings, if regularly used in printing, eventually will be lost or battered into poor appearance in print.

Instead of signature-cut or logotype, type of a bold or distinctive design may be used—with white space around the type to make sure that the name stands out. But generally speaking, a hand-drawn signature cut, indicating *where,* will be more attractive and more effective in the space for which good money is being paid.

Now, for *when* . . .

Attraction *playdates* must be plainly indicated, preferably somewhere near the signature. Starting dates or "now playing." And if the advertisement is an advance announcement be sure that the current attraction isn't ignored. You're still in business with the old show even though the new one is being sold.

"Last times today" or "Last 2 days"—this billing ordinarily should be prominently displayed, usually near the theatre signature. A set box may contain *last times* copy. Or it might be placed in a single line across the top or bottom of the advertisement.

Presuming a current attraction to be sold, the bulk of an advertisement might be devoted to an incoming show. But don't risk patron confusion—make it perfectly clear that the new attraction, although heavily featured, is *coming.*

When is an important feature in theatrical advertising—especially when selling in advance.

And *what* . . .

Where and *when* merely sound a fanfare for *what*. *Where* and *when* are cold although very necessary statements of fact. *What* is a lad of color and character.

What must be composed of allure and intrigue—fabricated from fact and fancy.

What is the body of the advertisement. It's the story you have to tell and the goods you have to sell.

And sell it must!

The *what* section of an advertisement, the greatest portion of the space naturally, must introduce merchandise and sell it to the readers. It must deliver its sales message in the most alluring manner possible.

Newspaper advertising must catch the casual eye, seize attention, intrigue the imagination and stimulate a compelling desire to buy or to see. Sometimes it's a big order!

AD ESSENTIALS

Two chefs may prepare a similar dish using the same ingredients—but with vastly different results. The difference is in the preparation.

Similarly, the appearance and effectiveness of a newspaper advertisement is dependent upon the manner in which the various sales ingredients are put together in the allotted space.

That's layout. And these, especially for theatrical advertising, are the ingredients:

An interesting *illustration,* one that will win attention.

A *headline* that will command reader interest, plus any subheads.

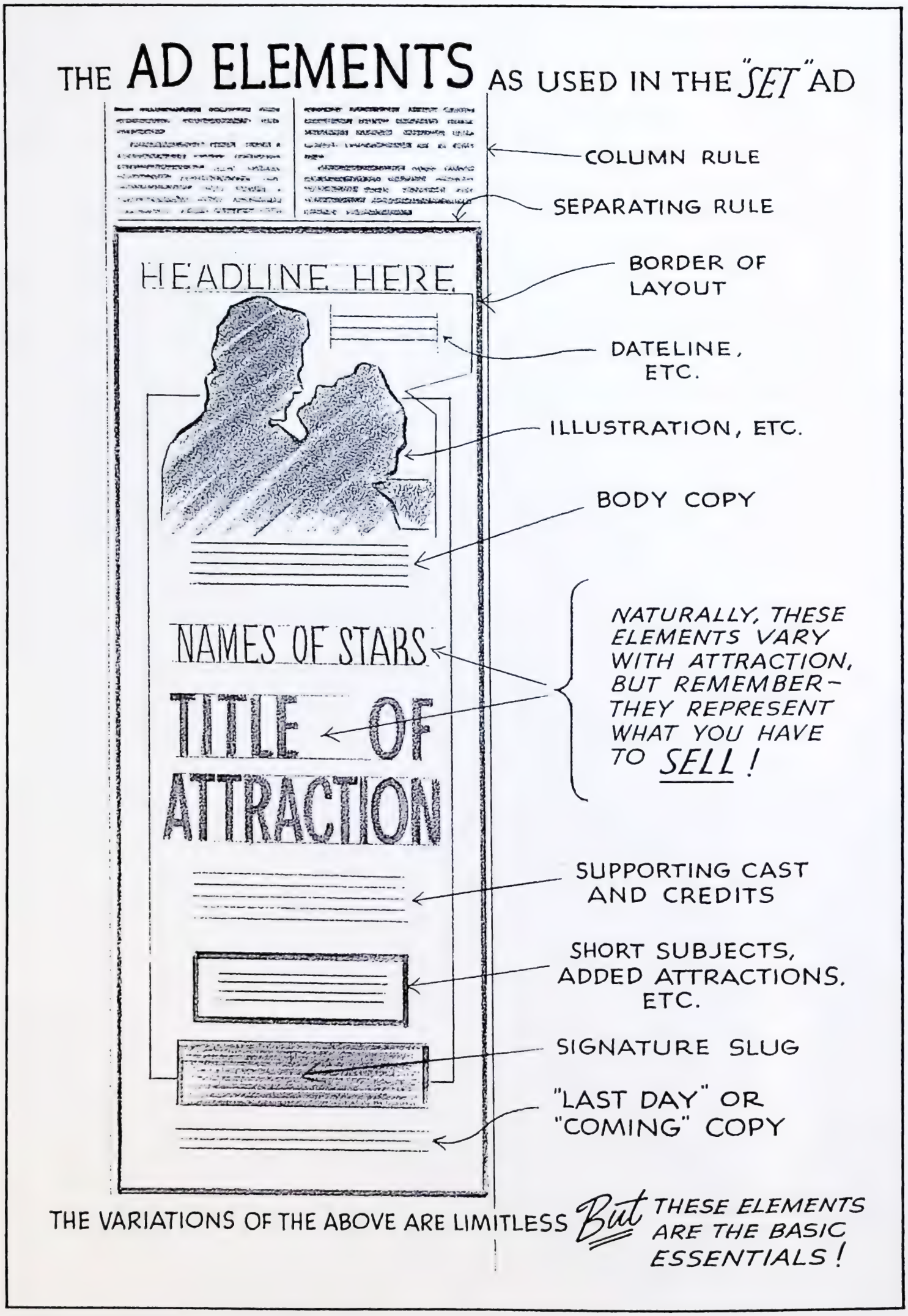
Brief, pungent, intriguing *copy* that spotlights appeals (which may include price).

And, of course, theatrical advertising will feature the attraction *title*.

And the names of the *stars* in their proper places in relation to the title, plus required billing.

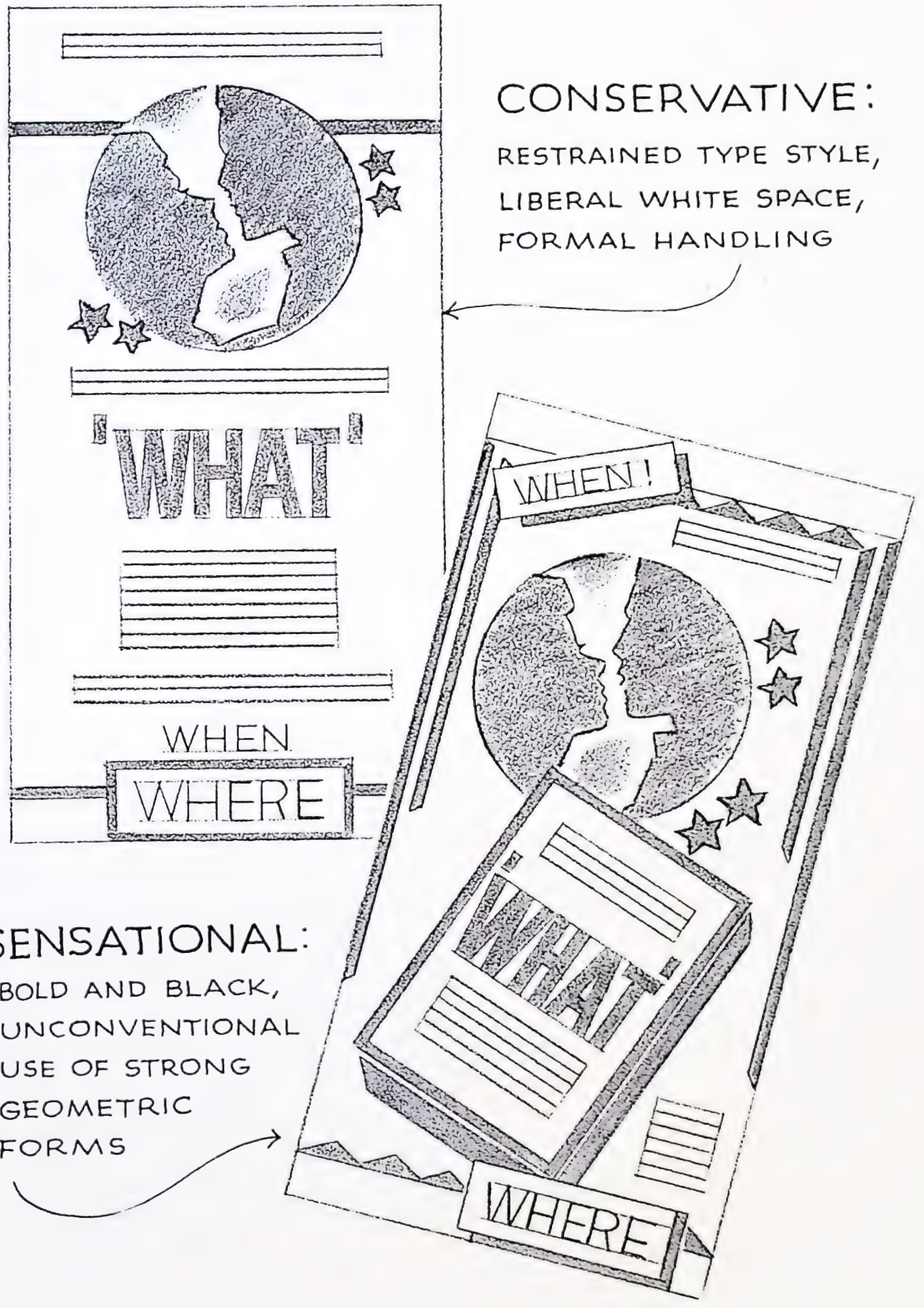
Plus theatre *signature* plainly displayed, together with playdates. Possibly a *slogan*.

And *added attractions* or short subjects ought to be accorded deserved display.


THE AD ELEMENTS AS USED IN THE "SET" AD
HEADLINE HERE
NAMES OF STARS
TITLE OF ATTRACTION
COLUMN RULE
SEPARATING RULE
BORDER OF LAYOUT
DATELINE, ETC.
ILLUSTRATION, ETC.
BODY COPY
NATURALLY, THESE ELEMENTS VARY WITH ATTRACTION, BUT REMEMBER— THEY REPRESENT WHAT YOU HAVE TO SELL!
SUPPORTING CAST AND CREDITS
SHORT SUBJECTS, ADDED ATTRACTIONS, ETC.
SIGNATURE SLUG
"LAST DAY" OR "COMING" COPY
THE VARIATIONS OF THE ABOVE ARE LIMITLESS But THESE ELEMENTS ARE THE BASIC ESSENTIALS!

SAME ELEMENTS... DIFFERENT TREATMENTS–

(USING RULES AND PANELS)



CONSERVATIVE:

RESTRAINED TYPE STYLE,
LIBERAL WHITE SPACE,
FORMAL HANDLING

SENSATIONAL:

BOLD AND BLACK,
UNCONVENTIONAL
USE OF STRONG
GEOMETRIC
FORMS

Selling points must be properly weighed and displayed. The various advertising elements may be put together with originality. A personalized style can be reflected and distinctiveness may be achieved.

Purpose is an important word in the advertising lexicon. There ought to be a definite purpose for every element that goes into the construction of an advertisement—copy, headline, illustration or *sales idea.*

A formidable amount of *know-how* is called for in the preparation of advertising copy. Principles of sound salesmanship and psychology must be applied. There must be an understanding of human nature and human reaction. A working knowledge of typography and the printing processes is needed as well as a subtle sense of art and balance.

The advertising man is forever a student of advertising method. In any business he is the *idea* man—the creative architect of *sales.*

CHAPTER

2.

ADVERTISING LAYOUT

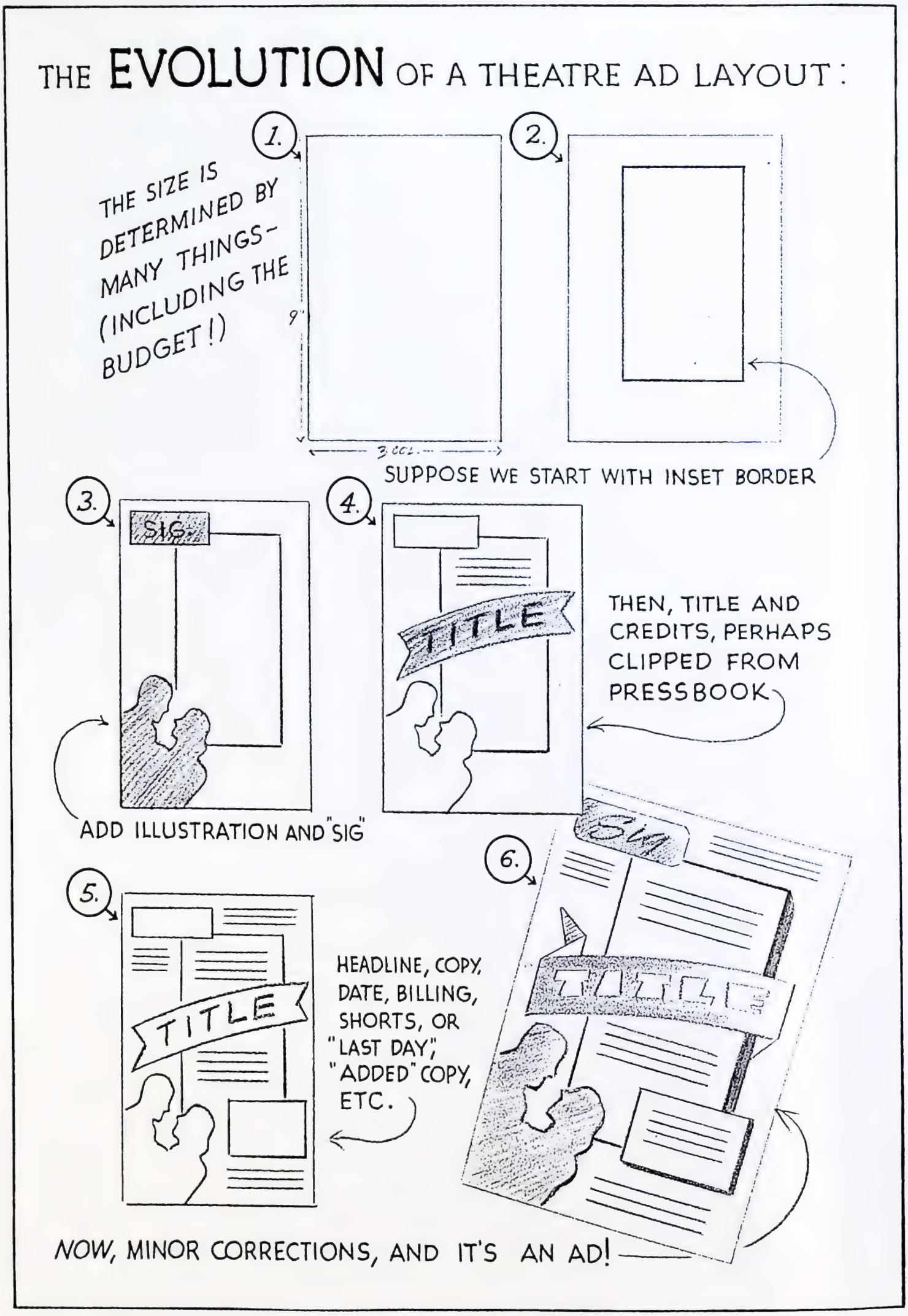
ADVERTISING *layout* is a sales diagram prepared for the guidance of newspaper or printer. It is a design for advertising construction—directions for the orderly erection of the advertiser's typographical billboard.

As a building blueprint outlines construction plans and indicates the arrangement of units, so will the completed structure of an ad layout show the designated positions of all the associated elements that go to make up a newspaper advertisement.

The newspaper's compositors and typographers will *set* the advertisement, installing type and engravings or stereotypes according to the layout and instructions provided. They will reproduce the pencil-drawn layout in type and metal.

In creating hand-drawn advertisements for reproduction through engraving, the artist, art director or layout man will visualize and develop layout, working closely with production craftsmen (including the typographer and engraver). The artist usually will work from an initial pencil layout, a *rough,* in developing layout. (*See chapter "Art and Illustration."*)

The advertiser's sales message must be emblazoned within the limitations of the layout, presenting sales persuasions in well-organized and attractive fashion. Hope of a favorable impression—of sales—may depend as much upon layout as upon copy. Consequently, advertising layout must be inviting to


THE EVOLUTION OF A THEATRE AD LAYOUT:
1.
THE SIZE IS DETERMINED BY MANY THINGS- (INCLUDING THE BUDGET!)
9"
3 col.
2.
SUPPOSE WE START WITH INSET BORDER
3.
SIG.
ADD ILLUSTRATION AND "SIG"
4.
TITLE
THEN, TITLE AND CREDITS, PERHAPS CLIPPED FROM PRESSBOOK
5.
TITLE
HEADLINE, COPY, DATE, BILLING, SHORTS, OR "LAST DAY", "ADDED" COPY, ETC.
6.
SIG
TITLE
NOW, MINOR CORRECTIONS, AND IT'S AN AD!

the eye; it must win attention in print and hold that attention. If an advertisement doesn't do that, it may represent so much wasted space and time and money.

The effect delivered by layout must be instantaneous, it must be *positive*. First duty of an advertisement is to gain attention—and quickly! Ingenuity of design may outweigh sheer use of space, and cleverness counts—especially clever staging and presentation of sales points. It's your advertisement versus all the other displays in the newspaper and the editorial text besides. Advertising copy can't afford to be too quiet, too modest or retiring. It must be seen, it must be read. Smart and orderly layout will assure an advantage over competing copy.

Try for simplicity when plotting layout. Simplicity usually assures attractiveness.

Try for harmony (elements that do not clash), clarity (ease of reading and understanding), unity (over-all relationship), sequence (easy, natural copy *flow*).

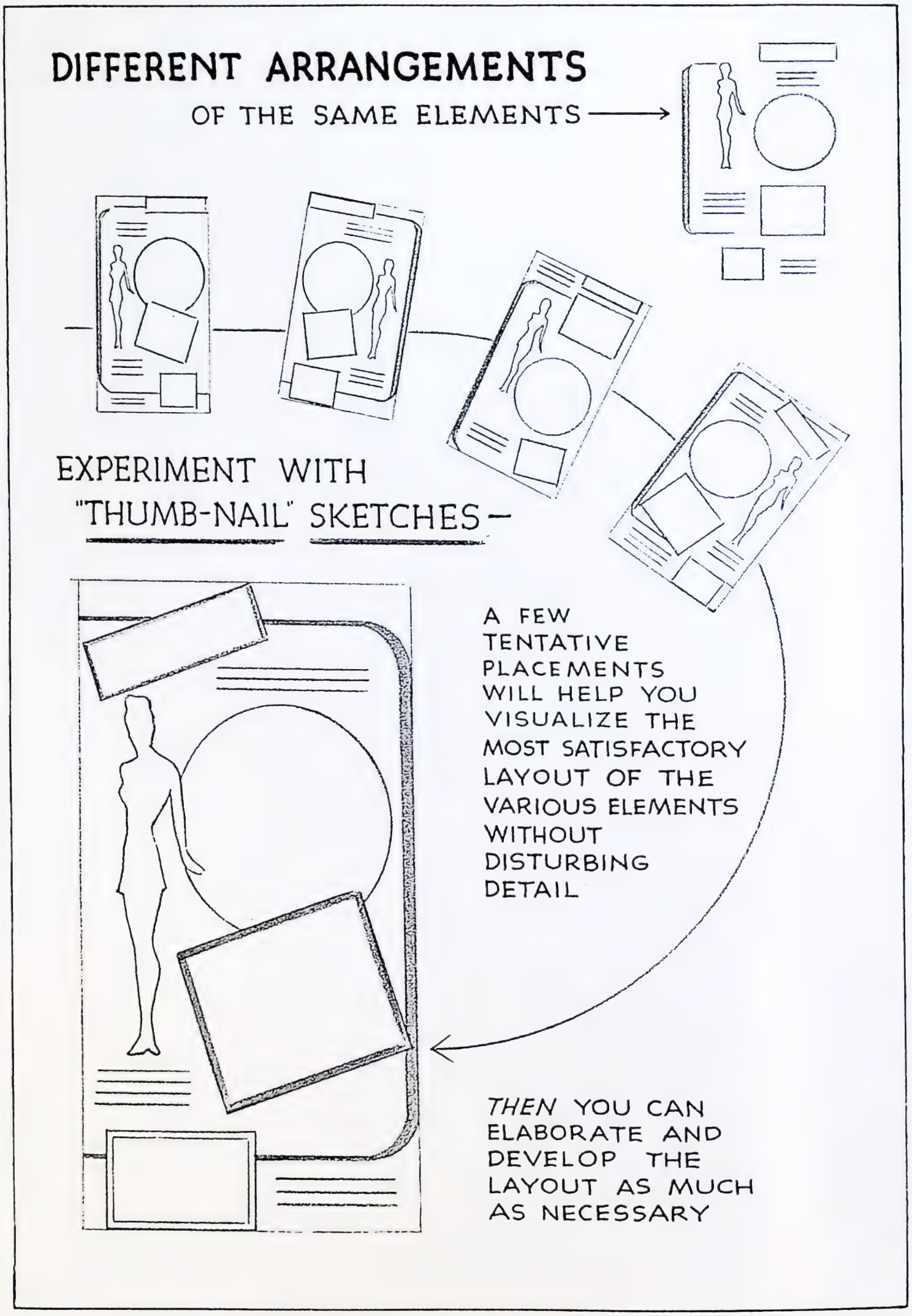
Layout should present an orderly, related arrangement of the various ad elements—headline, text, title, illustrations and signature or logotype.

Eliminate unneeded elements. Try for an emphasized display of the most appealing units through the size and arrangement of various ad elements and through the use of white space. Potent sales elements should be seen immediately—so that *some* impact is registered even if the reader's eye is lost at once. Attention may be focused on a principal sales appeal represented by illustration or type *story*.

Space shouldn't be filled solidly, border to border. White space must be given a chance to improve visibility and legibility, to win and hold the reader.

And while white space and free spacing are effective, the various ad units must not be so widely separated that they become a straggling group of individual units instead of a composite whole. The units of an advertisement must be organized, tied together or connected in a natural manner—they might be over-lapped or kept in close enough relation to maintain orderly story continuity, to prevent a scattered effect. Layout should possess unity of design (an organized pattern of display), unity of type (faces that get along together) and an easy, natural flow of thought (or persuasion) that will impress the reader and retain his eye as long as possible.

The ad writer must take care that the ad structure doesn't become too elaborate, too complicated or involved. Layout can be novel, ingenious and arresting—but it shouldn't be *too* tricky. The reader may be confused—and


DIFFERENT ARRANGEMENTS
OF THE SAME ELEMENTS
EXPERIMENT WITH
"THUMB-NAIL" SKETCHES—
A FEW TENTATIVE PLACEMENTS WILL HELP YOU VISUALIZE THE MOST SATISFACTORY LAYOUT OF THE VARIOUS ELEMENTS WITHOUT DISTURBING DETAIL
THEN YOU CAN ELABORATE AND DEVELOP THE LAYOUT AS MUCH AS NECESSARY

lost—by an advertisement that contains too many elements, too many angles or *set* boxes (areas enclosed between rules). Few readers will take the time to puzzle out a complicated arrangement of poorly-organized copy. The sales message must be delivered quickly, clearly, coherently.

The reader must not consider an advertisement *as an advertisement* at all, or be especially conscious of ad format. Novelty or beauty must not distract attention from the message. The contents of the advertisement must be noted, not the design.

Elements to be included within an ad layout may fall into satisfactory arrangement easily and quickly, almost suggesting placement. An illustration usually is more attractive, more effective, more natural in a certain position.

Experimentation usually will be required in placing ad elements, however. And *thumb-nail sketches* will aid in visualizing and evolving layout arrangement. Miniature layouts, quickly rough-sketched (in proportion to the planned advertisement, but in smaller size) will make it possible to experiment with the arrangement of various ad elements until a satisfactory design is achieved. The product of this experimentation in miniature can be adapted to final, full-size design.

Larger, heavier elements of an advertisement should be anchored within the outlined space, then the lighter elements installed. The ad-writer will consider and adjust until the arrangement is satisfactory. Ruled lines must be drawn exactly as the lines are to appear in print. Proofs of illustrations (and, in theatrical advertising, the attraction title) will be pasted in place; or the desired location of illustrations may be indicated by pencil outlines or by tracing. Headlines will be written in, sub-heads (if any) and copy added. The signature will be shown.

The *length* of lines of advertising copy in relation to size of type must be considered as copy is prepared. Lines of text must not be extremely long. And although shorter lines are more likely to be read, they must not be so short as to affect readability.

Layout *proportions* will affect the attraction power of an advertisement, too. Rectangular shapes are best ordinarily, with the height greater than the width. Euclid's Golden Section, or Golden *Rectangle* ("the width is to the length as the length is to the sum of the two") was the ancient Greek rule of ideal proportion and competitive advertisements in the daily press usually prove the wisdom of the Greek ideal.

Perhaps it will become apparent that ad elements can be contained in agreeable, effective fashion within a smaller space than originally decided upon. (Two columns by eight inches, perhaps, instead of two by ten.) Money saved

is money earned—and money that can be used for other advertising or exploitation.

Try to include *movement* in layout, either in illustration or design. Careful construction may lead the reader through the various elements of an advertisement as desired. Animated illustrations, looking *in*; guiding lines that direct the reader's eye—these may impart valuable animation.

The Frank H. Young *four-point principle* of ad construction has one (and only one) element of an advertisement touching the four sides of the display space, usually in informal balance. Four-point layout construction thus employs white space effectively, assuring an eye-pleasing arrangement of design.

Hand-drawn advertisements permit greater freedom of design, but innumerable variations of layout may be produced with set rules and type. Arrangement of type and illustration need not be confined to any prescribed shape, form or design, the only restriction being the mechanical limitations of the newspaper's composing room. Possible variations of form and design are numberless.

Type set at an angle, or a similar irregularity in the arrangement of display lines of set *boxes* (creating an effective *dynamic* balance) may draw added attention if the layout isn't *too* complex. But again, acquaintance with newspaper limitation is imperative. Before preparing a layout that contains unusual typographical arrangements, be sure, first of all, that the newspaper can and will set the advertisement as desired. And secondly, allow enough time for the job.

Layout also embraces the designing of mailing pieces, programs and packages. Attractive package design reflects in sales. Out-edge borders and larger designs deliver to the eye a feeling of size. Vertical lines deliver an impression of height, horizontal lines the feeling of width. The principles of good layout are applicable to all fields of commercial design.

Advertising layout will be influenced in its style by the merchandise (or theatrical attraction) being sold and the appeal employed. Layout should be in character, conservative or sensational, depending upon appeal and intended medium. Newspapers, magazines, billboards, posters, car-cards—each will dictate different treatment.

Layout can *billboard* the advertiser's appeal in a poster-type layout which is brief in copy (set in large, clear, clean display type), large in illustration, simple in design with a minimum of elements. A single sales point usually will be stressed.

Poster layout is a capsule expanded to a bomb-burst. It is brevity epitomized, the thought and persuasion of a sales-talk encompassed in a glance,

eloquence condensed to a dozen words—or less. The potent *poster* feature is *impact*. In a moment's glance a message impinges on the reader's consciousness, registers on his memory—through dynamic, dramatic impact in picture, message or design.

An *editorial style* is diametrically different from the posteresque, offering a large amount of text in conservative layout.

The *editorial techniques* of various newspaper features may be adapted to copy, closely following newspaper style.

Show-and-sell layout may be based on carefully captioned news-style photos.

Power, strength, adventure, comedy, romance, dignity, excitement—layout may suggest any of these. The *tone* or *feeling* of design may influence the emotional reaction of the reader. A good sales idea is given additional impact by a stimulating layout.

Advertising for cosmetics, perfume or lingerie must be aimed at agreeable feminine reaction—as would a theatre ad for a love-story.

Light, delicate, feathery treatment, in both type and illustration, appeals especially to feminine tastes, substantiating advertising appeal. Emphasis is placed on the romantic elements in copy and illustration.

A stronger form of layout is more effective if the appeal is general or directed to men. A heavier hand, using strong lines and bold type would be employed for rugged, heavy-duty machinery or equipment. Layout should be appropriate to the product and light lines and lightface type would be out of character.

Layout, like almost everything else, is influenced by prevailing fashions and trends. Probable page *position* may influence layout design and proportion. Specified *preferred* position usually commands a higher rate, but if preferences are made known a cooperative newspaper might try to comply. *Page position* of an advertisement plainly has a relationship to attention-value similar to billboard *location*. (Top position, outside columns, right-hand page above the fold—this would be choice position, according to tests.) Frequently the size and shape of an advertisement, depending on composing room practice in ad placement, will determine the ad's position on the page.

Some newspapers *pyramid*, placing larger advertisements at the bottom of the page, smaller ads riding the top. Other newspapers will place the big ads on top, sinking the smaller ones. Elongated advertisements are, of course, hard to *bury*—although not especially choice in proportion.

So that an advertisement may not be too badly over-shadowed, the prob-

able size of competitive advertising should be considered. A study of space used by competitors on the same day of previous weeks may serve as a guide.

Almost always, theatrical advertisements are grouped on one page or in one section of the newspaper. This places theatrical advertising in direct competition for attention with other theatre ads—something that ordinarily does not happen with other kinds of merchandising. And for this reason, attention-value, white-space and eye-arresting display are more imperative in the presentation of theatre copy.

Aside from these general, fundamental factors there can be no precisely prescribed format for layout, no set, unvarying procedure. Advertising rules must be elastic—they are contradicted frequently by striking exceptions. Ad purpose plus material to be used (in art and type) will assure a variance in each layout construction job. Each ad-writer will interpret a sales problem differently, will *feel* differently about arrangement. This individual interpretation, as well as the determined placement of emphasis, will guide final layout construction.

Advertising layout must please the eye. It should seem inviting. It should be easy to read. It must possess *attraction power.*

Layout can persuade the prospective patron to hesitate a moment and listen to your story. Otherwise he may pass you by, unnoticed despite your shouting.

Advertising is worthless unless it is seen and read!

Brilliant copy won't register if it is buried too deep. This is where clever and carefully-planned layout counts. If it makes an advertisement stand out, it justifies the money invested in newspaper space. Money spent for advertising is not really an expense—it is an investment. But it must pay off.

Be certain that the completed ad layout pleases YOU—as an advertisement that will interest and intrigue . . . *and seize attention!*

HARMONY

A musical composition achieves its cumulative effect through the harmonious use of individual themes and notes in related combination. Tones may vary but good composition combines them into a symphonic harmony.

An advertisement—to sell effectively—must register, similarly, as a harmonious whole. The various units must possess cohesion, blending to form an effective over-all presentation.

Harmony may be assured by orderliness and simplicity in copy construction, by an easy relation of ad elements, by the use of lettering and type faces

that blend naturally. The appropriateness of type to message or ad *atmosphere* will be a contribution to harmony.

Harmony is important to an individual advertisement or to an entire campaign. There may be a family resemblance in each of a series of advertisements—with enough variance, however, to avoid monotony.

All mediums of advertising—newspapers or magazines, radio, television, window displays—may be coordinated in appeal, slanted in the same manner with a uniform selling theme, just as all elements of a single advertisement should be in accord and pulling together.

Harmony in advertising means unified purpose and effort in selling.

WHITE SPACE

Newspaper space admittedly costs money and it may seem a shame not to fill every fraction of advertising space, border to border.

This might be a first impulse—but it would be fatal if followed. Fatal for advertising effectiveness. Because *white space* distinguishes an advertisement. White space assures attention. *White space sells!*

White space—the unimprinted areas in an advertisement—can be as valuable to the advertiser as areas which contain the printed message. Overcrowded masses of jammed-up and squeezed-in text ordinarily will find few readers venturesome enough to explore them. White space lends prominence to a sales message, throws it into relief, makes it stand out.

In an early period of American advertising, newspaper advertisements were packed border-to-border with small type, following the styling of patent medicine advertisers. And some advertisers today may feel certain enough of interest and readership to follow this copy-burdened style. Such advertising carries appeal for a selected audience who will read every word—while uninterested readers may be lost at once. For the most part, however, the competition that exists between units in newspaper columns will leave these uninviting jobs of reading just beyond the corner of the reader's eye.

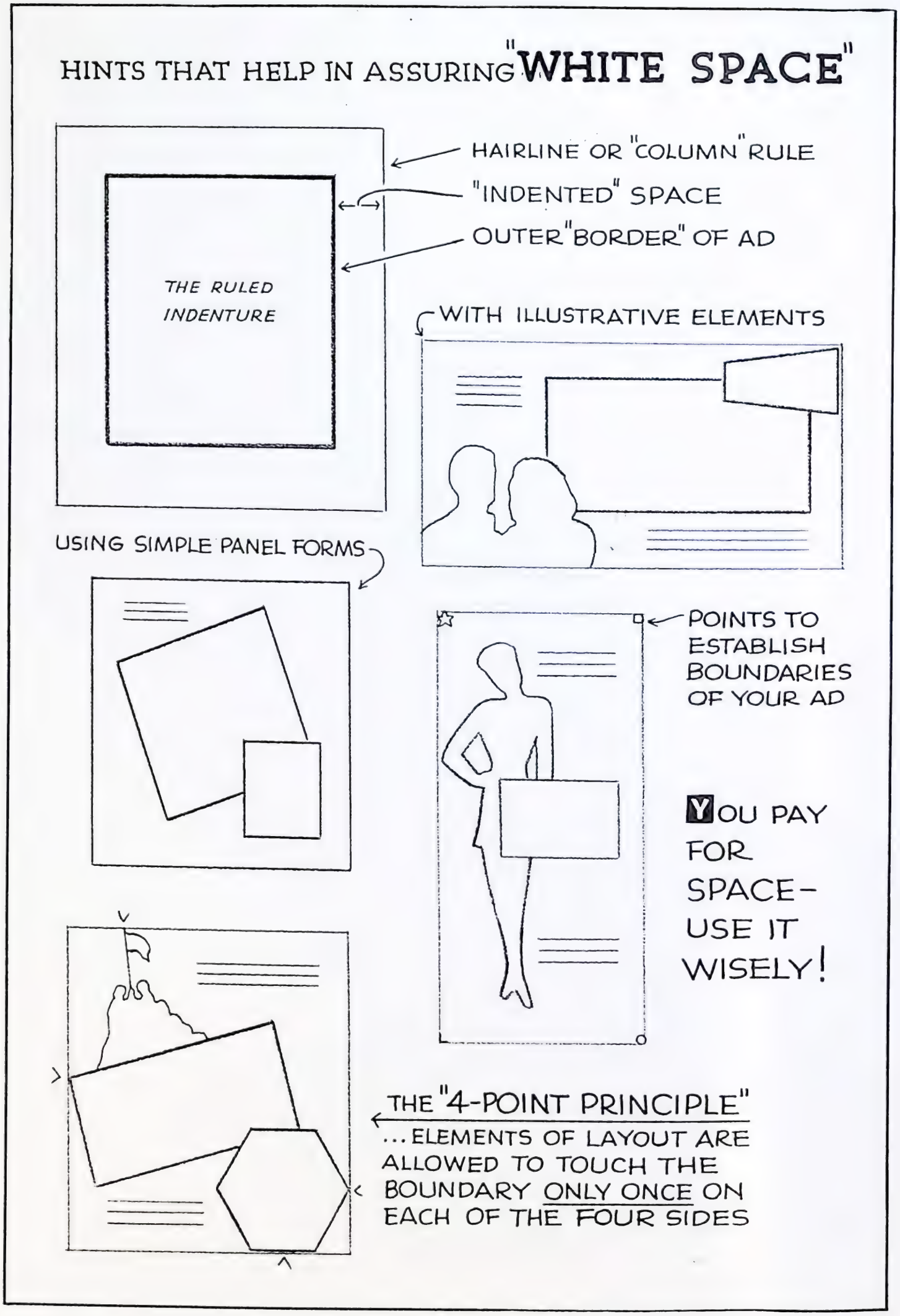
Copy must not be over-crowded, either with too much text or type too large for the space. Copy ought to be permitted to *breathe*.

White space is necessary to most advertising layouts, necessary to qualify an advertising message in the deadly struggle for attention.

The simplest way to achieve white space is to *indent*, to set copy a half-inch or an inch *in* from the ad's outside borders.

The border itself might be indented.

A square can be drawn in the allotted space—a *box* within the outside


HINTS THAT HELP IN ASSURING "WHITE SPACE"
HAIRLINE OR "COLUMN" RULE
"INDENTED" SPACE
OUTER "BORDER" OF AD
THE RULED INDENTURE
WITH ILLUSTRATIVE ELEMENTS
USING SIMPLE PANEL FORMS
POINTS TO ESTABLISH BOUNDARIES OF YOUR AD
YOU PAY FOR SPACE- USE IT WISELY!
THE "4-POINT PRINCIPLE"
...ELEMENTS OF LAYOUT ARE ALLOWED TO TOUCH THE BOUNDARY ONLY ONCE ON EACH OF THE FOUR SIDES

border which may or may not be set the same distance from the outside border on all sides. *Rules* set within an advertisement can be broken by illustration or signature-cut, by a set box for the inclusion of added information (in theatrical advertising the added attractions).

A freely displayed illustration will prove more effective because of the dramatic value of white space surrounding the illustration. Headlines are better emphasized if margins of white space lend prominence to type.

A momentary eye-rest is offered by white space—usually welcome and tending to retain the reader's eye within the advertisement. However, the purpose of white space is defeated if copy areas are widely separated without some device to connect them. Unity and cohesion will be lacking and continuity lost if too much space divides and separates the ad units. Stringing out the component parts of an advertisement is almost as ineffective as crowding ad elements together. And if type is spaced out or leaded excessively to make it fill available space, the display value of white space is likely to be dissipated.

An impression of freedom, cleanness, distinction or refinement can be delivered by a layout that features a carefully planned distribution of white space. For more satisfactory balance and eye-appeal, larger areas of white space may be allowed at the *bottom* of the advertisement.

Theatre pages usually are composed of conglomerate masses of closely arrayed type. White space is needed in this highly competitive company to make an advertisement stand out, to assure it of special attention.

If you can make your ad an island in an area of white space it will be distinguished from any and all competition.

You, Mr. Ad-man, are the pilot. You're flying over a very rugged terrain —the amusement page. That's your advertisement down there—that clean, orderly, predominant space surrounded by a jungle of gnashing, clashing, howling and competing type faces. *Or is your ad part of the jungle?*

When the spotlight is thrown upon an actor, he must be able to perform or abandon the stage. In advertising, the layout is the stage, the sales copy delivers the performance, white space is the spotlight that enhances it. *Planned white space* will cause an advertising message to be seen. After that, it's up to the message. It must *have it.*

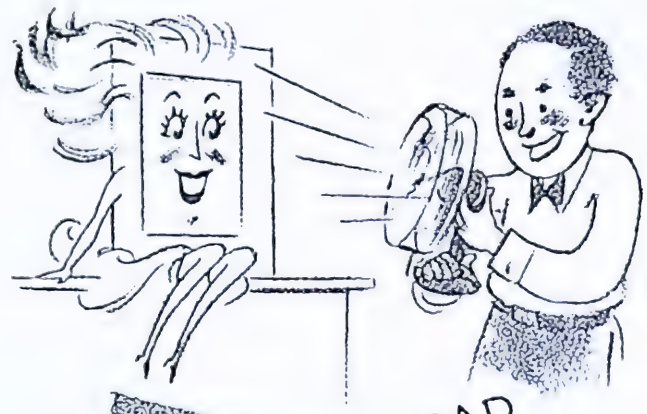
CHANGE OF PACE

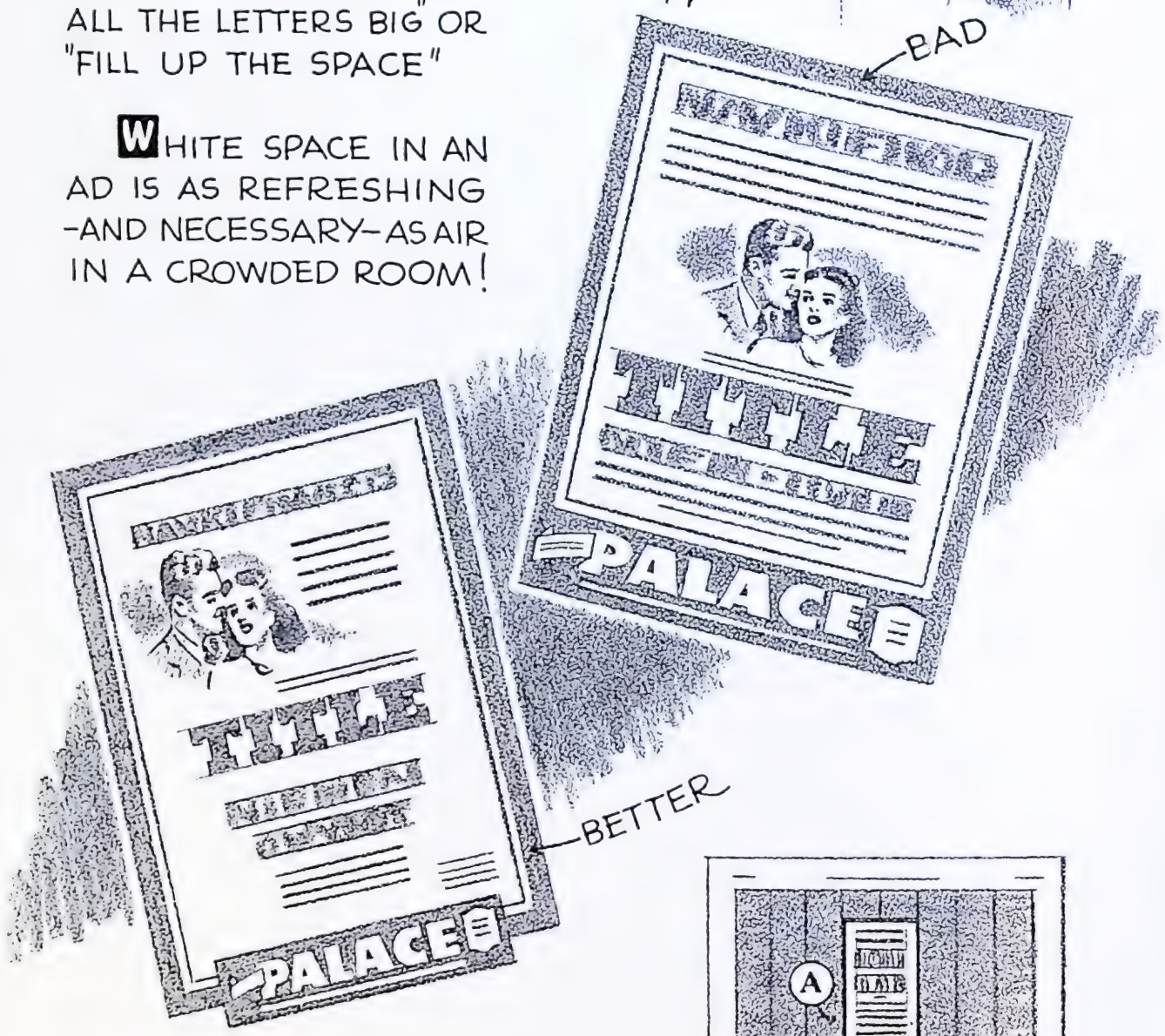
When a baseball pitcher *winds up,* no observer can say what his delivery will be. He won't pitch the same ball repeatedly. For effectiveness he must have a *change of pace.*

GIVE 'EM THE "AIR"!

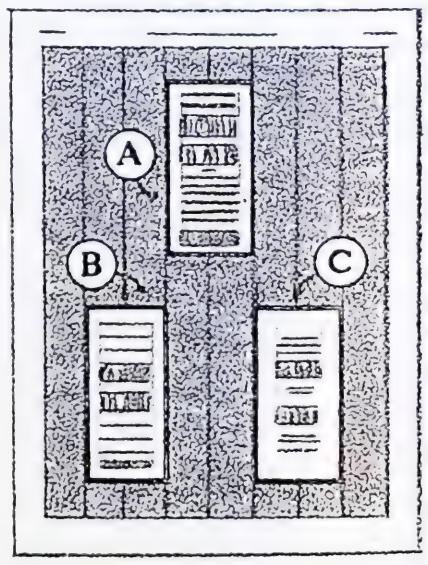
IT'S POOR LAYOUT PRACTICE TO "CROWD THE BORDER" OR "MAKE ALL THE LETTERS BIG" OR "FILL UP THE SPACE"

WHITE SPACE IN AN AD IS AS REFRESHING -AND NECESSARY- AS AIR IN A CROWDED ROOM!





HERE IS AN EXTREME EXAMPLE OF THREE SIMPLE TYPE LAYOUTS AGAINST THE "GRAY" OF NEWSPAPER PAGE. NOTE THE EMPHASIS GAINED BY USE OF WHITE SPACE IN "C" →



Advertising copy will be more effective, too, if the *pitch* is occasionally varied, if the manner of advertising and style of layouts are changed.

A reverse engraving (white on black) or an ad set in bold black type may prove effective, for instance, if an abundance of white space has been used regularly.

The use of an even greater amount of white space may mean a change of pace from customary style. Or a larger illustration may be a conspicuous departure from routine. (Different commodities, different theatrical attractions will, of course, suggest different treatments, various techniques of display.) Study opposition advertising. If other ads tend to one extreme, it may be best policy to try the opposite.

An unvarying sameness in ad construction should be avoided—although an identifying personal touch or distinctive style can be retained.

Freshness of layout and design—*a change of pace*—will win new attention.

REVERSE ENGRAVINGS

White space may "steal the page," it can make an advertisement hop right off the printed page and hit the reader in the eye. But sometimes the other extreme— a *reverse engraving*—may be desirable.

Using a reverse cut, the *background* will be black instead of the type. Or the background may be *screened* or *grayed,* with the letters white against this dark background.

Dignified merchandising seldom may use a reverse cut, or must do so with discretion. However, show business was born with the right to put its salesman in a plaid vest and a brown derby, taking dignity or leaving it alone. Traditionally, theatrical advertising is not obliged to be conservative; good taste and good selling are the only restrictions to be observed. And reverse engravings may be used if they are handled with care and if they serve the purpose.

The effectiveness of a reverse engraving will depend upon the achievement of contrast with white space on the page and in competitive advertising. It is obvious that other reverse plates on the same page will reduce effectiveness proportionately.

Black on white is most legible according to tests. Readability diminishes to some degree when type is shown in white against a black or dark background. For this reason special attention must be accorded the type selected for use in a reverse engraving. Type must be large enough, bold enough, plain and clear enough to assure easy reading. Thin lines and serifs may fill up. Sanserif type

will print best, generally speaking. *Reverses* should have outstanding display values in text and illustration, they must be clean and simple in design to compensate for some loss in legibility.

The value and use of reverse engravings will depend on the newspaper. Reverses print poorly in some newspapers. Others restrict areas of solid blacks and heavy borders to a pica-width (12 points).

When solid black areas are limited, a benday screen of the required value can be applied to dark areas to obtain the best possible results under the circumstances—a dark background, if not a black one.

Carefully planned and prepared, *reverse engravings* often may be used with great effectiveness. To do what the other fellow *isn't* doing—this frequently is the leading idea behind the use of reverse plates.

PICTURES TALK

Pictures speak with emphasis. They tell an advertising story much more effectively than words alone.

Illustrations are easily, instantly understood by everyone. They require no mental effort as does reading.

Pictures win the reader's interest with a graphic suggestion of satisfaction —in theatrical advertising with a promise of excitement, romance or adventure.

Pictures dramatize appeals quickly and surely, they complement and illustrate the sales message. Pictures attract—and sell. The attention-value of an advertisement is vastly increased by the use of attractive illustration, which few advertisements can afford to be without—preferably an illustration that depicts action or product use. People are highly receptive to visual images.

Art used in advertising should be appropriate; it should be an integral part of the layout. Illustrations ought to point up the positive phases of a commodity or an attraction, helping to create an immediately favorable impression. Illustrations must arrest attention, interest and intrigue the reader. They serve a further purpose in establishing, identifying and familiarizing the reader with trademarks, symbols, characters and package designs.

Intelligent, carefully-weighed illustration is vital in the presentation of any appeal for any product—to show attractions, advantages, values, usefulness or improvement; to create desire to have and to own—or, in theatrical advertising, desire to see and hear and enjoy. An advertised commodity can be pictured in *natural,* appropriate surroundings to demonstrate advantages. A single appealing feature of a product may be accented by comparison and contrast—through illustration.

All merchandising is dependent upon illustration, and motion picture advertising most of all.

The illustrations that lend graphic power to advertising have back of them the slow development, trial-and-error research and accomplishment of many people—pioneers in the development of photography, printers, technicians and inventors who have advanced the art of printing. And among those who contributed importantly to the development of photography, and consequently to printing, was Louis Jacques Mande Daguerre whose *Daguerreotype* was developed in 1859.

The modern art of printing is indebted to photography for the easy use of photographic illustrations as well as for the many photomechanical processes employed today in printing. Advertising is delivered with greater impact because of Daguerre and other photographic pioneers. Modern merchandising would be impotent indeed without illustration.

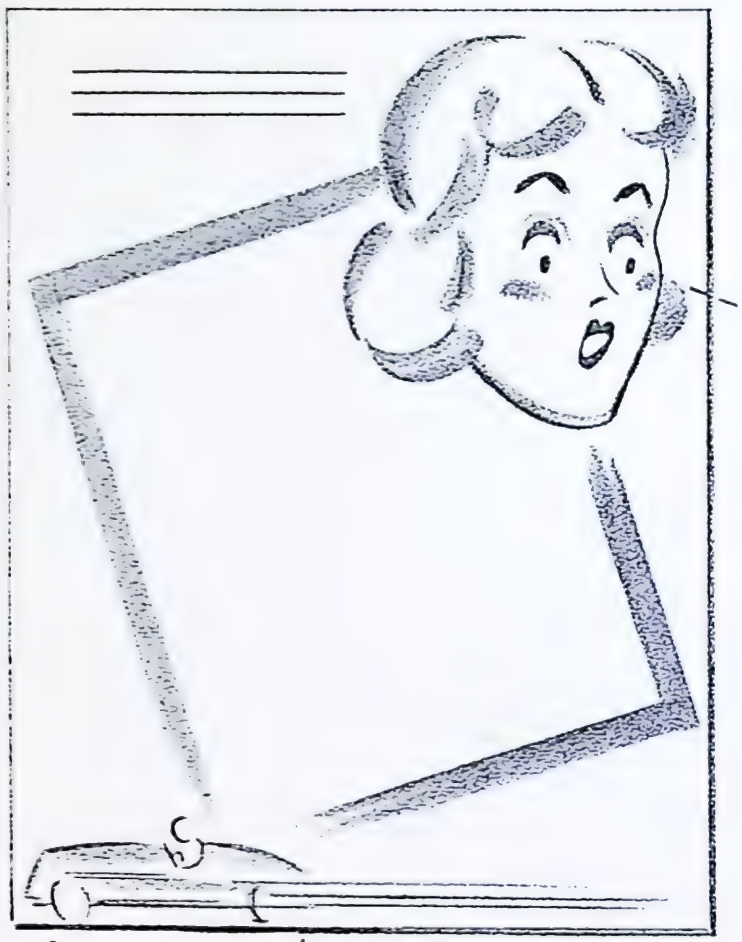
Illustrations interest the reader and often may inform. The salient points of an advertised commodity should be depicted. And if of a technical nature they should be absolutely authentic.

Theatre advertising may capture in its illustration the spirit of an attraction—a romantic embrace for a love-story, dashing action for a Western, comedy capers for a laugh-hit. Objects in motion, scenes that depict action or suggest adventure will prompt the imagination. Animation attracts, and a provocative illustration will win the attention of the reader.

Pictures are *stoppers*. Pretty girls as photographic subjects assure attention for an advertisement. Children and animals win immediate interest and sympathy. Celebrities—and especially motion picture stars—possess strong appeal.

Human interest is the enlivening factor in advertising art. Sports photos offer high attention values. Railroad trains, automobiles and airplanes—preferably in action—have a high rating in audience interest and appeal. The best illustrations are those that might get across an idea on their own, even minus text —although explanatory copy or sales captions must be added to drive home sales points. *Stoppers* and *stories* ordinarily should be relevant or *tie in*.

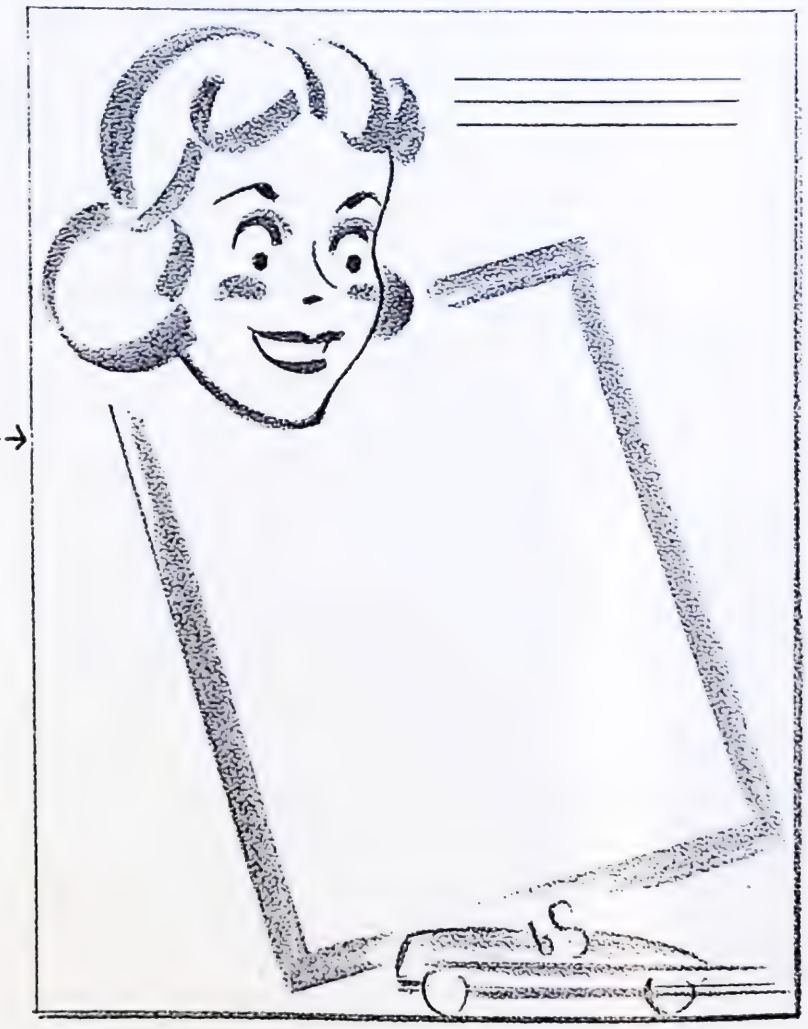
More than one picture may be used in advertising copy, but illustrations shouldn't conflict or compete too strongly for attention—one usually will be permitted to predominate. A large main illustration may be displayed in combination with one or several smaller photos or drawings to illustrate sales points. An enclosed or boxed-in illustration (square, circular or oval) may be placed in close relation to a larger, possibly silhouetted figure. A *montage* effect may employ several closely combined photographs. A single dominant illustration



ILLUSTRATIONS
OUGHT TO "LOOK IN"

WRONG WAY
READERS EYE IS DIRECTED OUT OF YOUR AD... POSSIBLY INTO YOUR COMPETITORS!

↑WRONG!
ELEMENTS DENOTING ACTION SHOULD LEAD THE EYE INTO AD... NOT OUT!



RIGHT WAY
READERS EYE IS KEPT WITHIN YOUR AD!

ACTION SHOULD DIRECT ATTENTION TO YOUR MESSAGE

may effectively dramatize the sales idea or tie in with headline appeal—and usually will attract more attention than other arrangements of illustration.

Pictorial values constantly increase as advertising becomes more and more a *sight* show.

Pictures ought to have *personality*—they must register with a pleasing, persuasive impact. They can arouse friendly, sentimental or sympathetic public interest in an advertised commodity.

A pretty girl who has no direct relation to an advertised commodity may predominantly occupy display space, especially in the field of poster and billboard advertising, *if* she draws attention to an advertised product and makes the commodity appear popular and desirable.

Battalions of pretty girls have been used by advertisers to lend charm and eye-catching appeal to the merchandising of such prosaic and unemotional products as motor oil, clocks and beer. Sex-appeal, for instance, utilized in the sale of clocks, shows a pretty girl being awakened by an alarm clock—and happy about it!

A favorable product impression may be delivered by *association*—through illustration and the power of suggestion. Depiction of a pleasant, desirable association relates product, in the buyer's mind, to desired result.

Again: face illustrations *in*. The reader's eye may follow the gaze of a profile looking out of an advertisement—and his eye may escape completely. On the other hand, a picture facing or moving in—toward the text—will guide the eye in that direction. An illustration depicting action (as a moving automobile) ought to show the subject pointing or moving in.

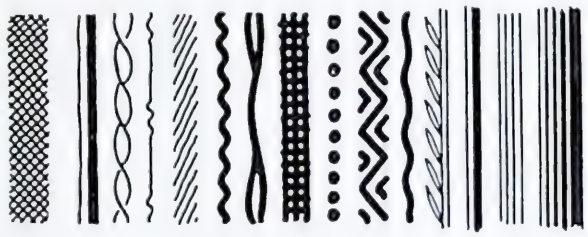
In preparing copy, a *proof* of an illustration can be clipped out and pasted in position. Or if no proofs are available, space may be marked off in similar design in the layout. Paper can be placed over a *mat* and a soft pencil rubbed over the paper to obtain an impression, the silhouette being trimmed out and pasted down.

Headline and copy ought to be related to the illustration. Blended well, illustration and text will be accepted by the reader as a single unit with the illustration adding dramatic value to an advertising story. Calling on imagination, the advertiser may substantiate his copy with an illustration that vividly points up his sales idea. Illustrations must do more than attract attention and develop interest—they must *sell*.

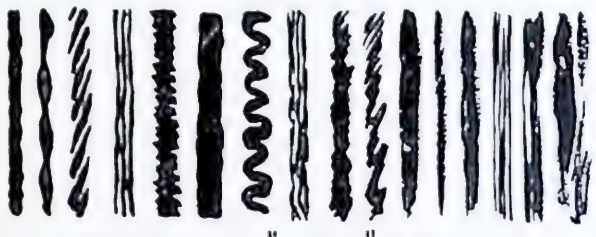
In much advertising the determined selling slant will direct the creation of copy—and the illustration should lend graphic support. In other instances an effective illustration might be the first consideration in ad creation with copy being written to accompany and supplement it.

HAND-DRAWN BORDERS:

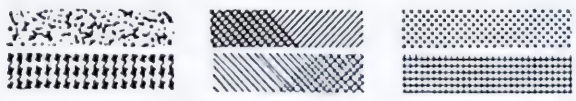
FOR LINE REPRODUCTION:



PEN · BALL PEN · RULING PEN



BRUSH · "DRY" BRUSH



PATENTED BENDAY PAPER & FILM

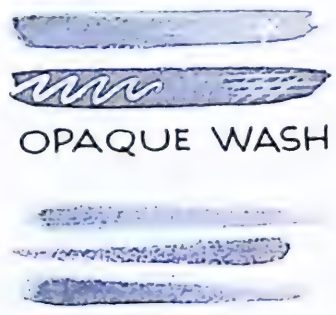
WAX PENCIL ON ROUGH PAPER

SCRATCH BOARD

HALF-TONE REPRODUCTION:

TRANSPARENT WASH

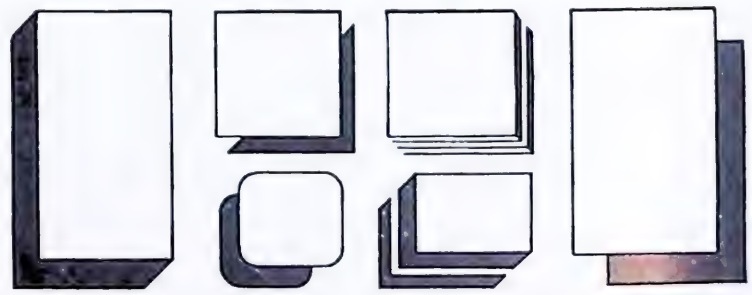
PHOTOGRAPH AS BORDER



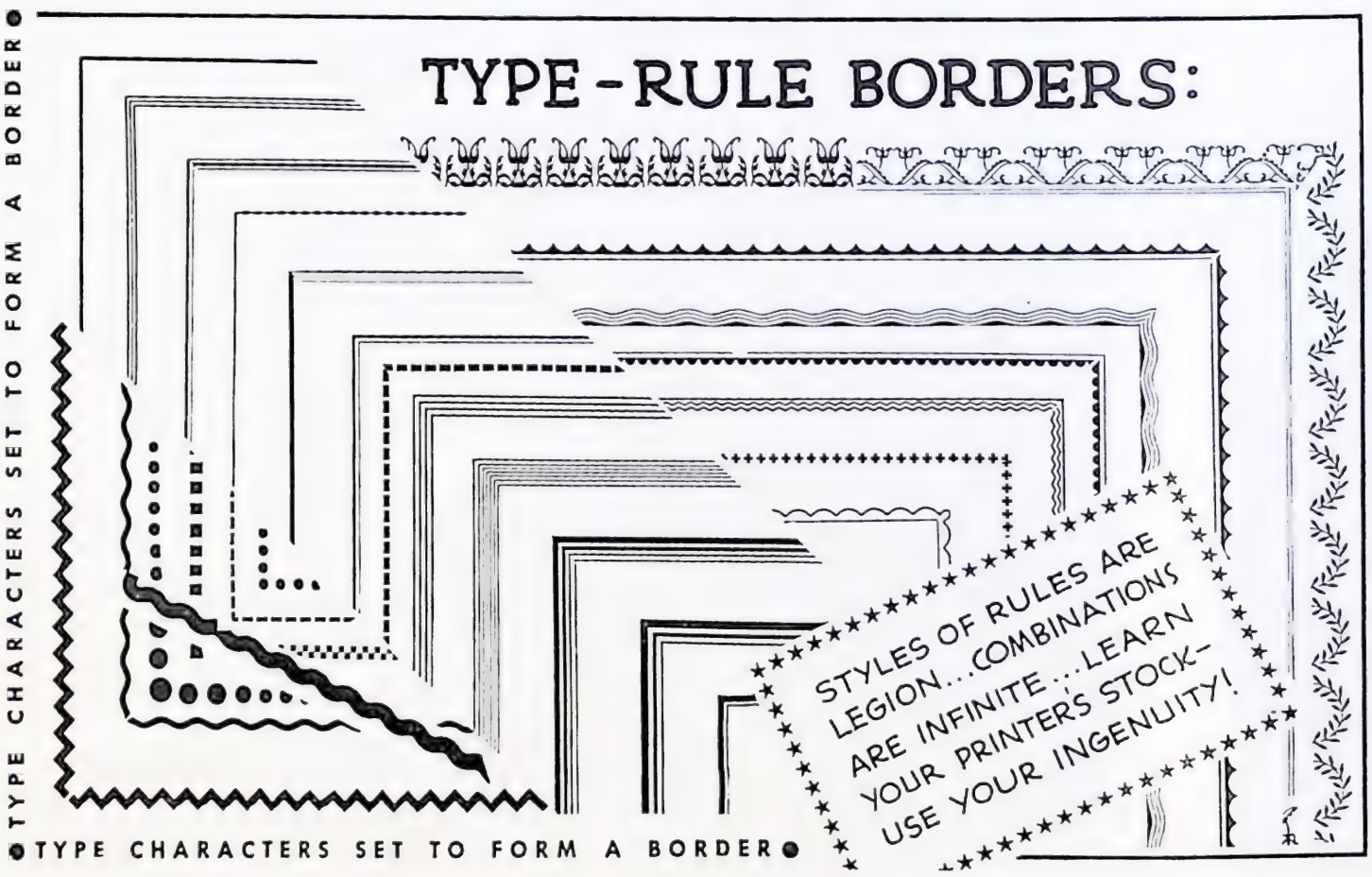
OPAQUE WASH

CARBON PENCIL (SMUDGED)

"SHADOW BOX" BORDERS:



TYPE-RULE BORDERS:


TYPE CHARACTERS SET TO FORM A BORDER
TYPE CHARACTERS SET TO FORM A BORDER
STYLES OF RULES ARE LEGION...COMBINATIONS ARE INFINITE...LEARN YOUR PRINTER'S STOCK-USE YOUR INGENUITY!

Harmony of style should exist between illustration and type. A heavy, dark illustration, for instance, may contrast too strongly with small, thin-stemmed or light-face type; and as a result the advertisement may be out of balance and unpleasing to the reader's eye. The choice of type size and face will be influenced to some degree by the illustration being used.

Illustrations may serve the purpose of unity, tying together the various ad elements; or they may serve to direct the eye. Pictorial elements in smaller advertisements frequently have special value in this respect.

Ornaments can be used on occasion to appropriately embellish a layout, although most frequently the unadorned white space will prove most effective. If used, ornaments should be restrained and kept within the mood of the advertisement. Ornaments and appropriate decorative devices often may be selected from the newspaper's type selection book or from the newspaper's mat service.

Large, strong, vital illustrations will more surely arrest the reader's roving eye. Illustrations dramatize appeals. They afford an effective contrast with the other elements of an advertisement.

There's the over-quoted (to quote it again), "One picture is worth ten thousand words." An advertising message will be delivered with greater clarity and impact if a large part of the layout has been devoted to illustration. The advertisement will be assured of a greater degree of attention and reader interest.

BORDERS

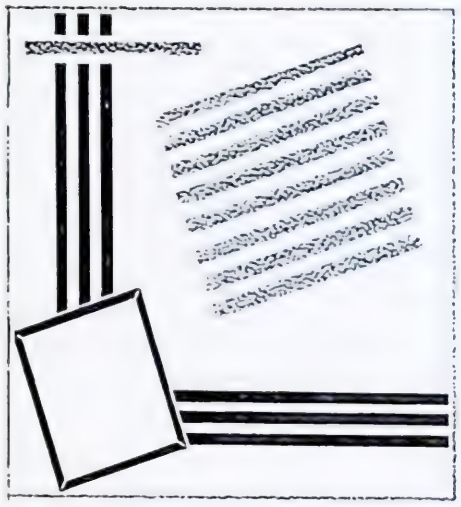
The first duty of a *border* is to hold the advertisement together, to package the product of drawing board and imagination.

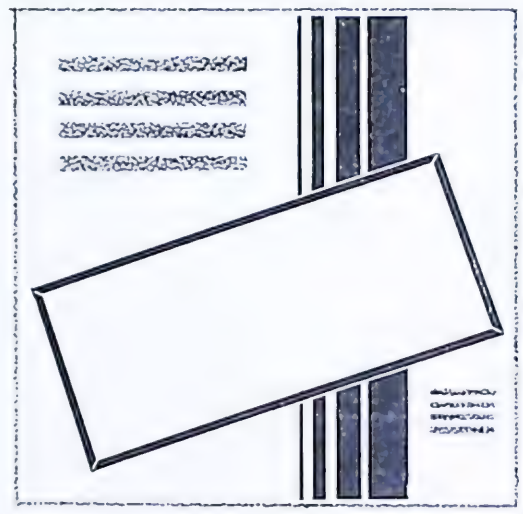
Borders should be unobtrusive. They must be subordinate to the sales message, never competing with copy for attention. Borders ought to harmonize with the advertisements they enclose.

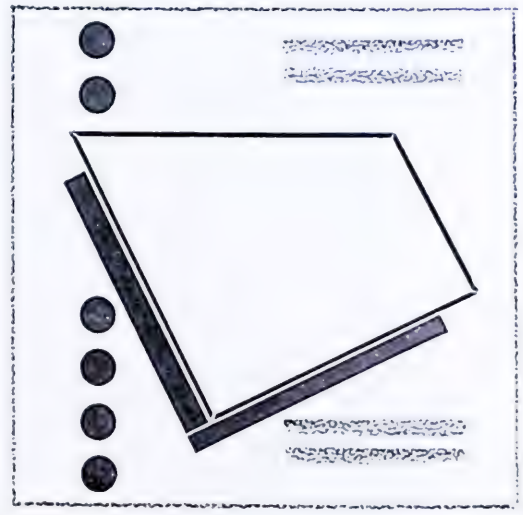
Wise use of border lines in newspaper advertising may prevent the escape of the reader's attention into adjacent columns. Lines confine the reader's eye to a degree, they set copy apart from neighboring advertisements.

Borders may be eliminated in many instances if ad elements are well organized and clearly related; they may be used only on one, two or three sides of an advertisement. Surrounding reading matter—and white space—will form a frame if copy is indented. Attractiveness often is increased by a simplicity of layout that abandons borders. However, advertising copy must be more than a beautiful display, it must be a potent selling force; and borders must be employed if the advertisement requires them.

"SET" ADS...USING SIMPLE PANELS, BOXES, RULES, AND TYPE SET ON SLANT







BY USING THESE AND SIMILAR DEVICES, YOU CAN ADD VARIETY AND INTEREST TO YOUR ADS, AVOIDING TRITE AND HACKNEYED COMPOSITION

Full-page advertisements for newspaper or magazine usually may profit by the elimination of borders, utilizing white space to page edges. The page, consequently, will seem wider, the advertisement appearing to command the page from edge to edge; and since no other advertising is in direct same-page competition there will be no danger of attention-loss, no real need for a border.

Bleed edge in full-page magazine advertising means the elimination of margins because the prepared advertisement carries to the edge of the page. The effect of a wider page can be achieved in this manner, too—usually at extra cost. In preparing the finished art for engravings for bleed edge reproduction, additional space must be provided to allow for *trim* after printing. Usually one-eighth of an inch must be allowed beyond the outside edges—top, bottom and outside for a single page, and top, bottom and both sides for a double page.

As far as the newspaper's composing room is concerned, set lines or *rules*, often used as borders, are strips of metal that imprint lines, duplicating in print the penciled lines of an ad layout. A combination of various rules may be employed. Frequently used within ad borders is a double line thick-and-thin rule.

Rules vary in width, beginning with a hairline rule and graduating by *point* measurement into thicker sizes. Specimen sheets of rules and borders usually will be made available by the newspaper, together with novelty or seasonal borders.

Generally speaking, wide black borders should be avoided—unless layout and the advertised commodity or attraction seem to indicate the use of such "funeral" borders. A block or *shadow-box* effect (a heavy border on one or two sides, tapered at the ends to suggest perspective) would require wider, blacker border rules. Heavy borders occasionally may be selected for the purpose of contrast.

Indented or *brought in* borders (or partial borders—top and side, or bottom and side, or sides alone) may be broken by illustration, type or signature cut.

Through long association with the advertiser's copy an established border may come to identify an advertisement almost as effectively as a signature cut.

Irregular or distinctive arrangements of borders (which have a relation to layout) may win the reader's eye. Borders may *tie in* with art or illustration, substantiating the mood of an advertisement—especially borders used in connection with hand-drawn advertisements. Part of an illustration may form the border, or a section of it.

Line rules will be used most often in theatre copy and these can be indicated by *point* size. But if a special border is selected from the newspaper's

stock of rules and borders, this rule may be indicated by pasting down a sample (a small piece of the *proof* of the border) in the space where the border is to appear.

Rules and *borders* serve to fence out other advertising copy and to ride herd on the various elements of your own advertisement.

CHAPTER

3.

ACCENTUATE THE POSITIVE

CLEVERLY handled by an expert who is well aware of pitfalls and able to skirt them, the negative approach in advertising may sell some types of merchandise—through implied or stated threat to life, health or property, through the development of fear and the proffering of a preventive or a remedy.

Many products have been successfully merchandised on a *threat* basis. Generally speaking, however, the negative approach in advertising will prove to be unfriendly, unpleasant and unwelcome. It is much safer to build advertising about a *positive* approach. Reader consciousness—and memory—is attuned to the agreeable, conditioned to avoid or dismiss the unpleasant.

The word "don't" is negative. Don't employ the negative—especially in theatre advertising. Say "do," instead of "don't." For instance, *don't* say "Don't miss it!" Say "See it now!"

The thought of *missing* an attraction—or a sale—must not cross the reader's mind. For example, fire insurance advertising may prove more effective when the emphasis is placed on *safety*, avoiding the common tendency to stress *danger*.

A good theatre doorman can gain additional patrons for a theatre by saying, "The last complete show has already started—but you still have time to *see* all of the main feature, etc." He could lose sales by delivering the same message in a negative manner, by stating, instead, "You'll *miss* the newsreel and the

comedy, etc." The accent should be placed on what will be seen (the positive) not on what will be missed (the negative). All advertising copy ought to be considered from the same slant.

Every element contained in an advertisement will deliver, in varying degree, either a positive or negative effect. Reaction of some sort follows the reading of every advertising phrase, the scanning of every illustration. Your advertisement and its component parts must be attractive, persuasive, positive!

But learn to look for the negative, too! It's easier to see the advantages, the attractions of a proposed advertisement. But it is equally important to look for the *negative*—the approach that will not sell, the catchline that will not attract. Analyze the completed layout and all the elements in it. Tear the advertisement apart. Try to discover negative phases that may be lurking behind an apparently positive approach. If there is a negative side it ought to be recognized, fairly confronted and properly weighed.

And the test?

If it moves to sales, it's positive.

If it even suggests a doubt, it's negative—and revisions are in order.

The spotlight must play upon product qualities and appeals which especially attract.

Positive qualities are present in every commodity and every theatrical attraction. Attention must be directed to these positive points of appeal—while any negative phases are subordinated.

Copy must *emphasize the positive* if an advertisement is to win favorable audience or buyer attention.

BALANCE

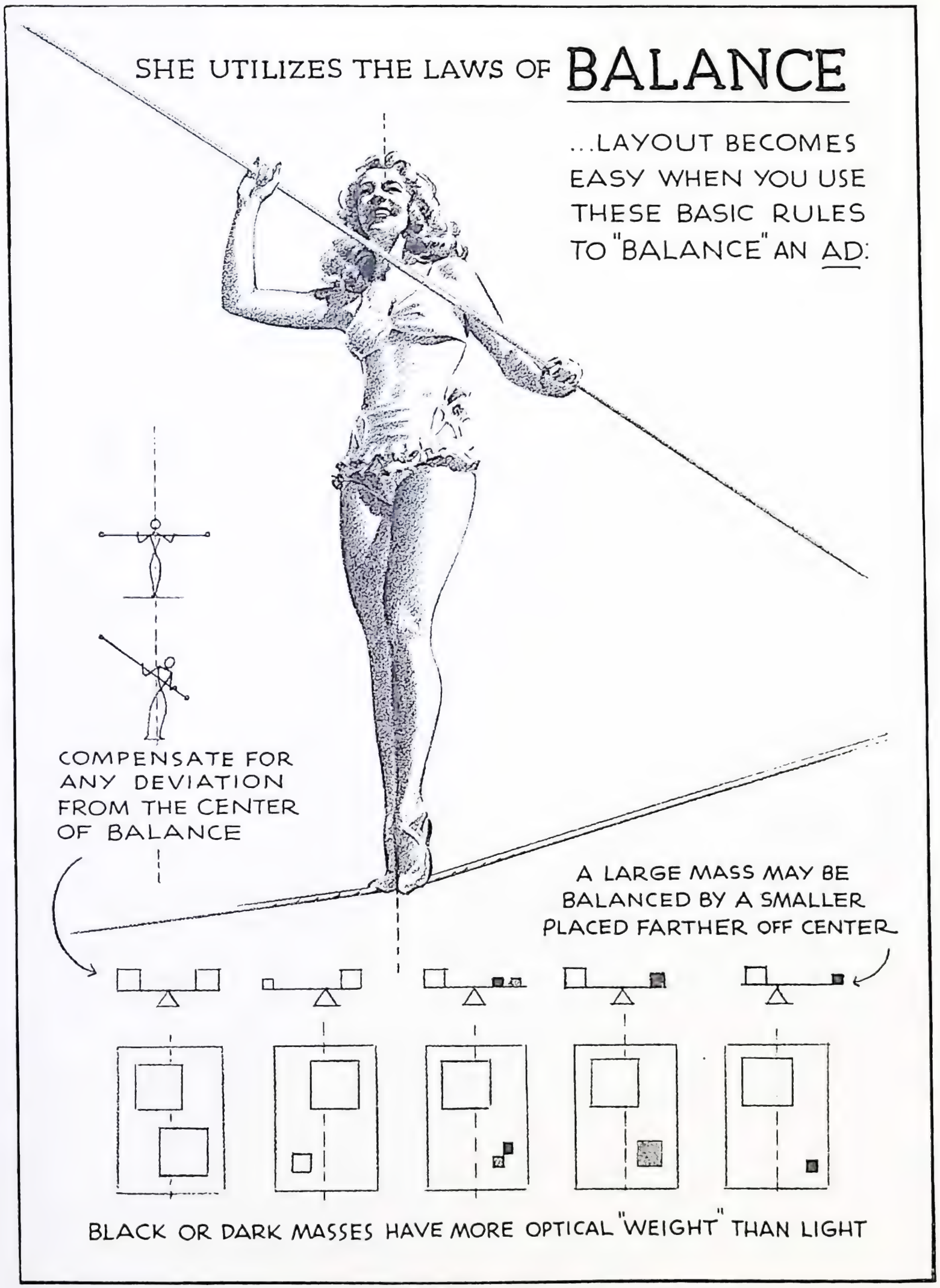
The visual contents of an advertisement must be so organized that the arrangement is attractive to the eye and to the sense of proportion. Text and illustration should be so arranged that an artistic harmony of composition is achieved.

That's balance.

That's the almost indefinable quality that makes a layout pleasing to the eye—and the lack of which may turn the reader away in vague dissatisfaction.

Balance in advertising is the application of gravity, of the inherent *sense of balance*, to advertising layout.

In final analysis the eye of the ad-writer must recognize and adjudge balance—whether the arrangement of copy and the *feeling* of balance is pleasing to the eye, whether the artistic composition is satisfactory.


SHE UTILIZES THE LAWS OF BALANCE
...LAYOUT BECOMES EASY WHEN YOU USE THESE BASIC RULES TO "BALANCE" AN AD:
COMPENSATE FOR ANY DEVIATION FROM THE CENTER OF BALANCE
A LARGE MASS MAY BE BALANCED BY A SMALLER PLACED FARTHER OFF CENTER
BLACK OR DARK MASSES HAVE MORE OPTICAL "WEIGHT" THAN LIGHT

Consider the halves of an advertisement as separate units, one side balanced against the other. Imagine a vertical line traversing the exact center of the layout and try to harmonize one side with the other.

Weigh and compare the elements composing the two sides of an advertisement. If one side of the layout features a large illustration or a heavy block of type, the other side must carry comparable *weight* in order to balance. *Power of attraction* governs the weight of ad units—balance being affected by the size and color (degree of darkness) of individual ad units or blocks of type.

The weight of a block of type will be affected by the type-face in which it is set. A block of lightface type, for instance, may be balanced by a smaller block of boldface type on the opposite side of the advertisement. Two small, light units might be balanced perfectly by a single larger or darker unit.

Distance of copy or illustration from the center of the advertisement will influence balance. A heavy or dark unit near the ad center may be counterbalanced by a lighter unit more distant from the center on the opposite side of the layout.

Picture a circus tight-wire walker carrying a long bamboo pole to maintain his equilibrium. By adroit manipulation, raising or lowering one end of the pole or extending it further to one side, he keeps his body erect at the center of gravity.

Advertising balance can be compared in this manner to physical balance. To please the eye, the masses of type and illustration in an advertisement must be in similar balance in relation to the center of the ad layout.

The picture of two boys playing on a teeter-board or seesaw will serve to illustrate balance. If one boy is heavier than the other, then the lighter boy, to balance, must be more distant from the fulcrum or center balance point.

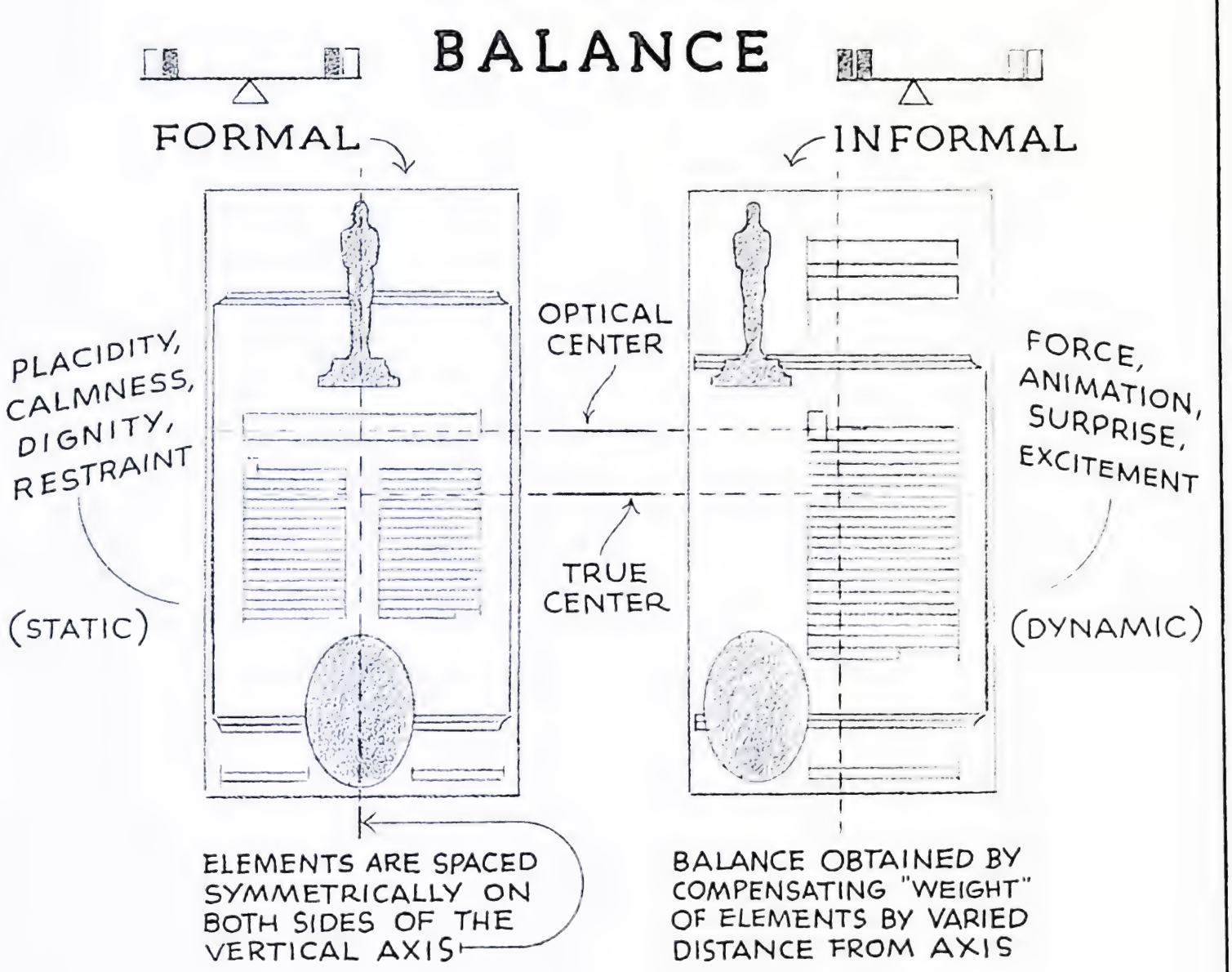
Exact duplication of arrangement on both sides of an advertising layout, *symmetrical layout,* isn't required or especially to be desired; but the weight of material should balance.

Formal, symmetrical balance or *static equilibrium* is desirable in layouts that require dignity and formal impressiveness. This balance may be developed by an even, equal arrangement of ad elements on either side of the layout. Classic architecture usually represents this graceful, symmetrical balance.

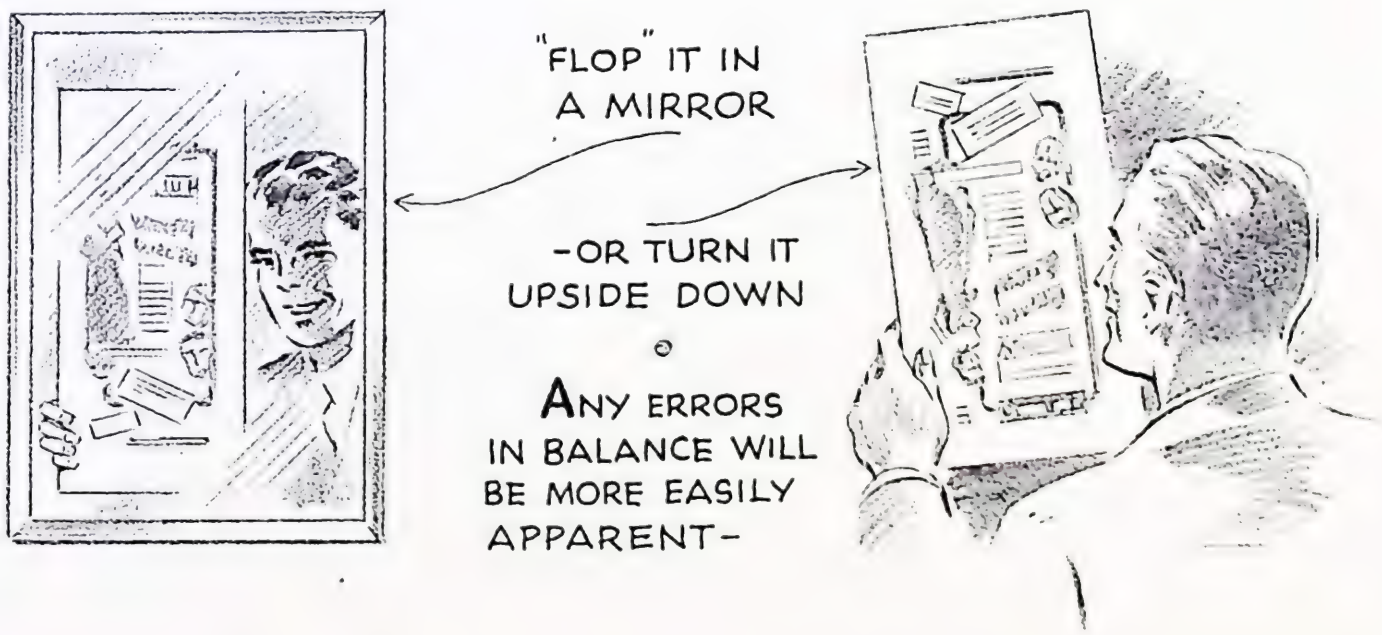
Centered copy in formal balance should not be actually centered within an area of white space, but elevated slightly. The *optical center* is above the mathematical center.

An informal pattern of balanced design (*dynamic* or *occult balance*) will feature elements that are not in symmetrical arrangement, not equal in size, shape or tone. Informal *dynamic* balance usually will prove to be more force-

BALANCE



TO TEST THE "BALANCE" OF A LAYOUT:



ful, more urgent than formal balance, more interesting and attractive. It suggests action, surprise and excitement. It permits greater freedom of expression and design plus a better opportunity for originality.

In dynamic balance the circus wire-walker is not stationary and safely at rest, as represented by formal or static balance. He is proceeding along his perilous path—and you have movement, interest and excitement! The dynamic weight of the performer's balance-pole is opposed to the directional pull of gravity to maintain perfect, eye-pleasing balance.

A dinner plate safely placed in the center of a table will win negligible interest. But move the plate to the extreme edge of the table, perilously close to the edge—and see how it will be noticed! So it goes with informal balance.

In the arrangement of layout, ad units may have to be moved about experimentally until a *feeling* of balance is achieved. No matter how light or unobtrusive, every element appearing in an advertisement will have its effect upon balance. For instance, in preparing full-page advertisements for periodicals the layout artist should consider and figure the page heading—the magazine name and page number.

An effective trick in adjudging balance is to hold a completed ad layout before a mirror. The reflection will afford a fresh and different view of the advertisement. The sudden unfamiliar appearance surprisingly reveals weaknesses in design. Or the layout may be turned upside down and studied. If the arrangement of ad units is poor or the balance bad, this should be apparent.

If an advertisement appears to be top-heavy, lop-sided or lacking in symmetry, the fault may be found in balance or the lack of it. Balance is an integal part of any artistic composition.

A keen sense of balance can be developed. It is a mistake to assume that it is an exclusive gift with certain individuals. An artistic sense of proportion and a native sense of equilibrium are everyone's birthright. Experience will enlarge this facility. Critically analyze and correct your copy before it reaches printer's ink. Weigh it for *balance!*

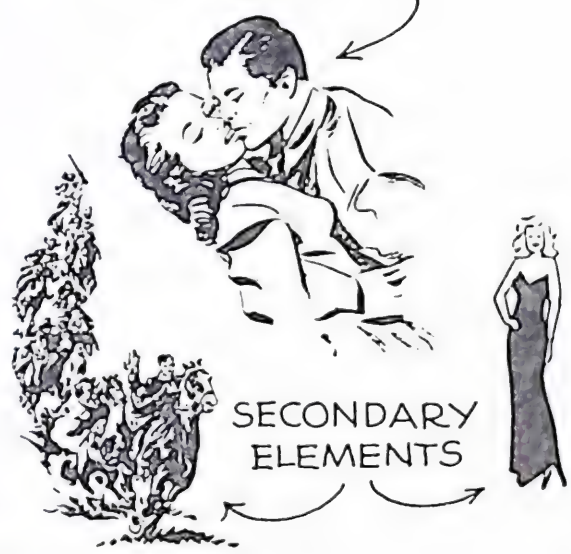
EMPHASIS

A pretty girl coolly appraises her physical attributes and capitalizes accordingly. Less notable attractions are subordinated more or less in the order of importance. Attention is directed to favored features to present the best possible appearance and impression.

Similarly, the most appealing features of an advertisement must be made

STYLING AND EMPHASIS.....

THE ENTIRE MOOD OF A THEATRICAL LAYOUT MAY BE CHANGED BY INCREASING PROMINENCE GIVEN TO THE MAJOR ART ELEMENT



to dominate. Whether it is an illustration or a display line that definitely will appeal and sell—*emphasize it, dramatize it!*

One or several phases of an advertisement certainly will be predominantly emphasized in some way. The size of various elements or their arrangement will reflect varying degrees of emphasis. This sales emphasis, this dominance of individual elements should be planned, decided upon in advance and figured into the ad layout. Effective display depends upon planned *contrast* between the various elements, eliminating the danger of monotony in the presentation of a sales story. Emphasis is a matter of contrast—of pleasing, attractive *variety* in the size, display, position and weight of type and illustrations.

Various factors should be emphasized in the order of their importance according to audience-appeal and sales-impact. Too often an effort is made to emphasize too many elements and appeals. The usual result is a loss of contrast between units and, consequently, no effective emphasis for any part of the advertisement. Many sales ideas may be presented, but one usually will be outstanding.

The reader may be confused if an effort is made to introduce too many sales appeals and he may not grasp any of them effectively. Sales impact diminishes with widening of emphasis.

Buckshot may hit a target more surely than a bullet—but if advertising copy scatters its talking points too widely, the reader's concentration and interest may scatter, too.

Try to accord layout prominence and immediate introduction to the most arresting phase of an advertisement and rely upon this featured element to direct the reader into subordinate features and supplementary sales copy. If design cannot be contrived to present the strongest sales point at once, then an effort should be made to lead the reader's eye directly to it as swiftly as possible.

Choice of type affects emphasis. Display lines in larger type, or bolder type will contrast with smaller or lighter faces. Use of *italic* type will lend emphasis to an idea or to a phrase, as will underlining. Single emphatic words can be punched out. Type-created emphasis makes headlines stand out, gives them the power to attract.

An illustration that tells an interesting story may be given added emphasis by larger size or by more prominent layout position. Emphasis might be developed by the arrangement of the component parts of an advertisement, by white space and the planned spacing of copy, by the contrasting shapes of units, by indenting special paragraphs.

Idea emphasis should be considered and planned when preparing copy.

Important sales ideas should be accorded special prominence in the text structure (as larger space, more words or lead-off position).

Special commodity values or benefits can be spotlighted. A series of advertisements may develop *momentum,* a recognizable family resemblance—continuity—through the continued emphasis of certain sales elements. Such emphasis may be kept bright and interesting by varying presentation in successive ads.

Sometimes a more emphatic impression can be registered within a single layout by repeating a product name, logotype, illustration or a descriptive phrase, or by restating an idea. Good campaigns, with high audience acceptance and consequent sales, have been built about constantly-repeated, emphasized words or ideas. Through the cumulative power of repetition the public may come to identify a colorful or descriptive phrase with a certain commodity or theatrical attraction.

Repetition in advertising copy—and in radio or TV commercials—may develop a familiarity related to personal acquaintance, like meeting an old friend again and again. Repetition is effective—if *not* carried to the point of irritation. Repetition is a potent sales force—it may hammer sales points home—but carried beyond the maximum impression point, especially in radio and television, it can become irritating and tend to disperse interest and create resentment. Make an impression through emphasis—that's necessary—but don't sacrifice good taste, good will and good merchandising by *over*-emphasis.

To guarantee reader attention, to assure layout vitality, interest-value, sales-impact—depend upon properly placed, carefully-weighed *emphasis* in text, type and illustration.

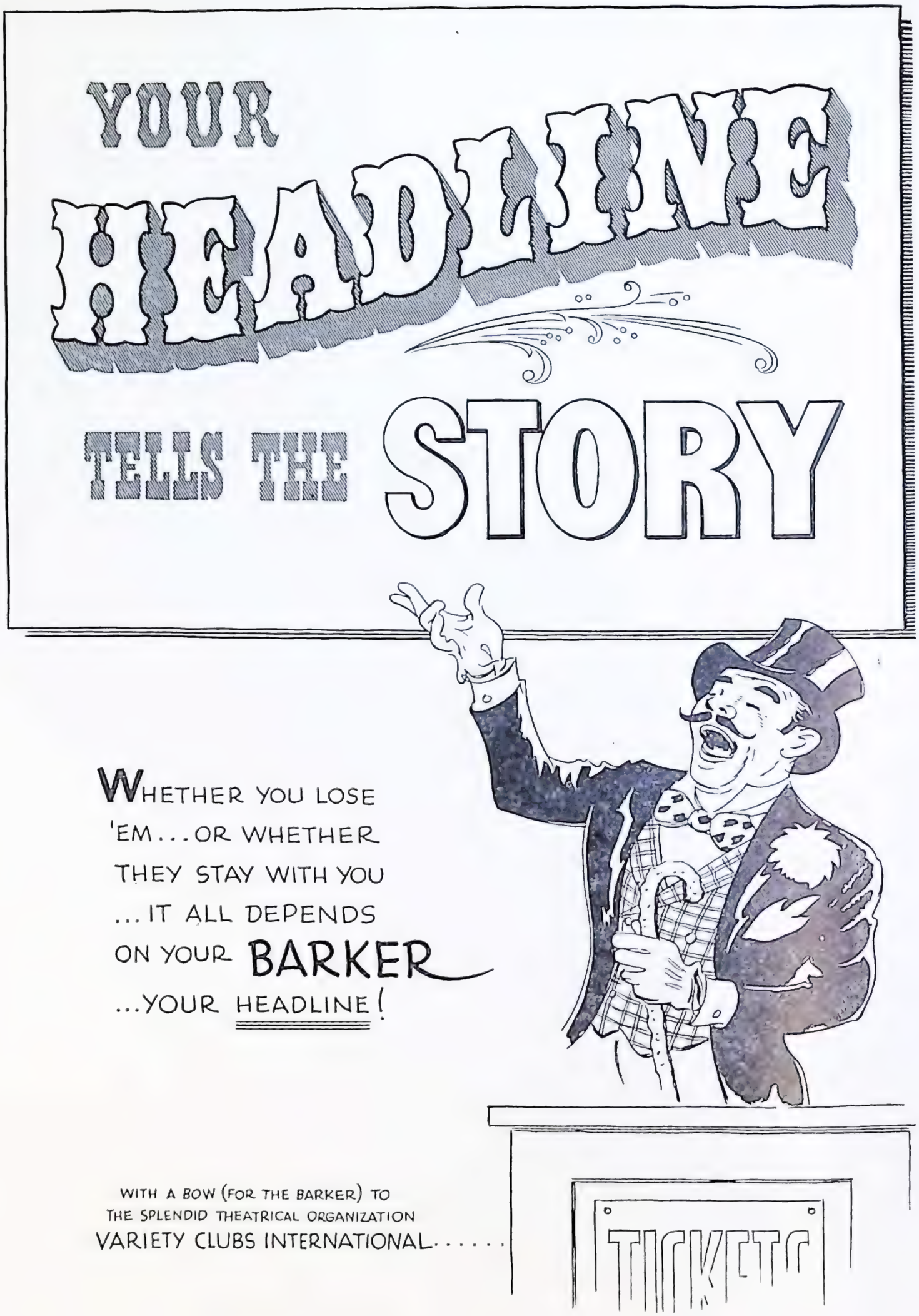
To employ emphasis effectively. . .

Analyze your sales problem.

Determine the main selling point.

This is the *star* of your advertisement.

Give it the billing due a star, give it the benefit of *emphasis!*


YOUR
HEADLINE
TELLS THE STORY
WHETHER YOU LOSE 'EM... OR WHETHER THEY STAY WITH YOU ...IT ALL DEPENDS ON YOUR BARKER ...YOUR HEADLINE!
WITH A BOW (FOR THE BARKER) TO THE SPLENDID THEATRICAL ORGANIZATION VARIETY CLUBS INTERNATIONAL.....
TICKETS

CHAPTER

4.

HEADLINES ARE SALESLINES

BARKER for your advertisement—that's your headline, your *sales*line!

And if the headline or catchline is an efficient barker with a good, glamorous *line*, it will arrest the reader's rambling progress through the newspaper's pages. It will stop him and lure him into the text of the advertisement.

Headlines have a loud and persuasive voice. They can and will *sell* if given an interesting message to deliver.

The headline will receive more attention from more readers than any other part of an advertisement. Consequently, careful headline construction is of vital importance. Experimentation, trial and rejection of many headlines may be necessary before final selection. *The most important words in an advertisement are those in the headline!*

Imagination must go into the magic formula of the catchline. Imagination and down to earth logic. Headlines can and should create vivid mental pictures. An effective sales slant can be translated into a colorful, moving, *appealing* headline.

Headlines may tease the imagination and provoke curiosity, setting the stage for selling text into which they lead. But they should be made to register with as much sales impact as possible—in event the text is missed.

Sales copy that follows the headline must retain the interest that has been

secured. Such copy is best when it connects with or is in relation to the headline. There ought to be a harmony of mood, of style, of appeal, if not a direct continuity of thought.

If the headline is in colloquial style, if it reflects dignity, promises romance or adventure, or if it radiates excitement, the copy that follows should be in the same tempo, the same style.

Headlines should be specific; they must have something to say, a definite purpose. Promise, challenge or solution to a problem or need is the basis of much good merchandising. Theatrical advertising offers wide opportunity to dramatize headlines, to make them suggest exciting or romantic happenings.

Headlines must not be too long. Too many words, too many lines, will sacrifice emphasis and lose interest. If six words or less tell the headline story, greater reader interest will be assured. Brief headlines, using clear and simple language, can be grasped by the reader at a glance. The perfect advertising headline will present the greatest possible appeal in the fewest possible words.

However, if headline copy is too long for a single line of type in effective size and if it cannot be condensed, the headline must be broken into two lines—or three, if necessary. But an effort should be made to break headline copy logically so that individual lines will hold together to some degree. Related words that combine to present a common meaning should be kept together on the same line if possible.

If headline copy is very long it may be best to break up the sales thought and devise a *subhead* set in type of a smaller size. Subheads may amplify and accent the message of the headline, adding persuasiveness to the headline's initial power. Single-line headlines, however, prove more effective in most instances. Subordinate headlines compete for attention with the main headline. Too many thought suggestions will lose impact. It is best to concentrate on a single, predominant sales idea about which copy can be constructed.

Subheads can be used to break long blocks of text into more acceptable portions, making it more attractive to the eye. Subheads may head up descriptive copy accompanying illustrations.

Headlines can be aimed, in message and phrasing, at those readers who should be especially interested in the advertised product or attraction. Headlines may be *general* in their appeal, or they can be *selective*—directed to a specific class or group and pointedly emphasizing a special appeal. Headline copy should be written with the reader's reaction in mind.

A declarative statement, a startling challenging phrase or exclamation may seize initial attention.

A pertinent first-person catchline may tie in with an illustration, quoting

a pictured character to dramatize sales appeal. A provocative quotation from attraction dialogue may serve as a *hook* for reader interest. Easy-to-read dialogue or *conversational copy* delivers a feeling of friendly familiarity as it presents the advertiser's message. The first and most arresting line of dialogue may be accented in the headline, continued in the text.

The headline may be suggested by the illustration. Or headline and copy might be created first, then interpreted in drawing or photograph. There usually will be a relationship between text and pictorial elements. Graphic illustration such as *thumbnail* sketches lessen need for copy elaboration. If an advertisement is without illustration, then the headlines carry even greater responsibility.

Commands, imperative headlines of a positive tone (*do* not *don't*) impart valuable suggestion if adroitly handled, urging immediate action. The reader may be influenced through a natural impulse to respond. But commands must not be offensive or arouse a feeling of resentment. In gentlest form they are suggestive, persuasive. *Commands should be weighed for possible negative reaction.*

Question-mark headlines also arrest attention. Questions are thought-provoking. But don't ask questions unless:

1. The reader's reaction is sure to be friendly.
2. The obvious answer to the question is definitely favorable, usually "yes."
3. The question is answered at once in the text that follows the headline.
4. The question is intended to arouse curiosity, with a later follow-through.
5. It is plain that no answer can be expected.

Provocative headlines are designed to arouse curiosity and stimulate the imagination, leading the eye into sales text. News-style headlines win interest in similar fashion. But copy ought to substantiate implied headline promises. Blind headlines, designed to shock the reader into attention and following with unrelated copy may arouse a feeling of resentment and must be carefully considered. *Trick* headlines as "Theatre Manager Found Dead . . . right in booking such-and-such" may annoy the reader—or even disappoint him! Curiosity is an excellent headline ingredient but not deception or betrayal of interest.

Strive to cultivate a smoothness of expression in constructing headlines. Try to avoid awkward phrasing. A cadence or a rhythmic swing to sentences may make a message more acceptable. Catchy headlines employing alliteration, simile or metaphor, jingles, rhyme or rhythm, if appropriate or natural, may

register with solid impact. Cleverness defeats its purpose, however, if the product is lost sight of, if the ad attracts attention but fails to sell.

Effective saleslines sometimes are found in *buried* copy—the text of a prepared advertisement. In developing the text, the writer frequently forms a phrase which is more effective than his original headline.

Many ingenious tricks of *type* may be employed to gain added headline attention. Certain headline words or phrases can be made to *hop out* through the use of heavier display lines or lettering or type of a different style (as the appropriate use of *italics*).

Headline type should be large enough, bold enough to command attention, to *billboard* the message. It shouldn't be crowded if it is to be effective. Departure from the usual, in type as in copy, may draw added interest—if the presentation isn't beyond ready understanding. The striking or shocking may win attention in theatrical advertising.

Try to pick the *right* type. Type has a *feel*, each face possesses individual character. Type for headline use ought to be in keeping with layout and message, harmonizing with illustrations as well as with other type in the advertisement. Thin, delicate type is out of character when used with dark, massive illustration. Conversely, bold, heavy type does not belong with a light, romantic illustration.

Type sizes affect display values—although available space and headline length will govern type selection.

Headline sentences seldom require punctuation. They generally prove more effective when punctuated sparingly. A period is seldom necessary, but a question mark must be used where indicated. And rightly used, the exclamation mark can add punch to a kick-off line.

A single word may serve as an effective headline. "Suppose. . ." "If. . . ' "Imagine. . . " then leading into the text. A descriptive adjective, or several of them, may be used. Or a single descriptive word that states a quality of product or attraction.

Some headlines necessarily are informative. When interest value is high, facts may be tersely stated in news headline style and amplified in copy that follows. But ordinarily ad headlines shouldn't try to tell the whole story.

To the advertiser's profit, advertising may emulate the urgent *hurry-hurry-hurry* of the sideshow barker. He strives to develop interest, excitement, acceptance. After the fashion of the barker, advertising can drive for instant action, immediate sales—which may be spurred by the suggestion of a reason for hurry, as "Last 2 Days," "Limited number only," "As long as they last." Postponed sales frequently are lost sales.

The headline is your selling line. It can reach out and grasp the reader and hold him for a moment. But the follow-up is of equal importance. Don't lose hard-won attention by turning it over to a dull block of weak type or anaemic copy. Present your best sales argument in simplest, most direct terms.

It may prove a valuable practice to *save* headlines for future reference, filing away effective catchline copy that may be encountered.

Speaking of headlines, it is frequently possible to capitalize on headline occurrences in the news as a basis for creating topical copy. Sometimes a news event will offer a lead for a fresh merchandising slant.

In summation, the duty of the headline is to arrest initial attention, to stimulate an inclination to read further, to build interest. A great share of the actual selling power of an advertisement may depend upon the headline or upon a combination of illustration and headline. Dynamic sales copy would be much less effective minus a forceful headline to secure initial attention.

The perfect headline is brief, vigorous, purposeful and interesting. It must be engaging and attractive in its message—and it ought to carry the reader in an easy, natural manner into an advertising story that *sells!*

ADVERTISING COPY

Advertising *copy* tells the story. It delivers the sales message, it *makes the pitch.*

Copy must sell. It must put into words the sales idea behind the advertisement, reflecting its purpose, its determined appeal. Copy will play upon the attractive or sensational angles of a sales story. It ought to be carefully and clearly aimed, with *appeal* as the target.

Your newspaper advertisement is your traveling salesman. Your copy, carefully created, with each word weighed, is his sales-talk. But your salesman's audience-time is limited. He must speak briefly, quickly—*convincingly.* The reader's attention is never secure.

If an illustration has served to attract and influence the reader, or if the headline has intrigued him, so far, so good. But usually this attention-winning promise or appeal must be amplified and logically developed into interest and desire; the advertiser must still follow through with his sales-talk, his *copy.* And it ought to be bright, vivid, exciting—and persuasive!

Some advertisements tell their stories in headlines alone. But much advertising will follow up the attention-winning lead with selling copy.

Generally speaking, advertising copy is designed to appeal to basic needs,

demands and/or impulses. These may be aroused or stimulated through suggestion, curiosity, comparison, example, explanation, assurance, promise and guarantee, arbitrary assertion and dramatic situation or problem-and-solution *story*.

Such copy will represent—or should represent—a carefully developed sales plan which presents the product and its benefits as alluringly as possible, telling the advertiser's story with glamour and appeal. Many approaches may be traveled, many reading inducements employed, but the copy aim is always the same—to attract attention, to interest, persuade and convince the reader, to create urgent desire, develop action, produce sales. Frequently, actual sales will tell the advertiser just how effective his copy has been.

Like the basic dramatic plot of "boy meets girl, boy loses girl, boy gets girl," much advertising copy will follow a fundamental formula of "need recognition, answer to need, promised benefits." The urge to have, to see, to buy is aroused and stimulated and directed to the point of sale.

The term "copy" doubtless referred originally to the manuscript which is *copied* as type is set. In advertising usage today "copy" may be used to describe the entire ad layout and all of the elements included in the composition (as when an advertisement is sent to the newspaper's composing room or submitted to the engraver). But *copy* also may refer specifically to the text of an advertisement. And it is in this sense that it is being discussed here.

First of all, copy or advertising text must be clean-cut, easy to read, easy to understand. Generally speaking, the reader will not devote time to copy that requires close study. A brilliant sales idea loses its value if typographical hurdles in the form of complicated or overlong copy discourage the reader. Although some advertising *stories* justify longer text, a brief, clear, concise message usually is more likely to be read by more people. The exception is long copy slanted to a partly pre-sold audience, interested readers who will follow every word written on the subject. But even selective copy, to be effective, will require a *stopper* in the form of display lines or illustrations to arrest initial attention.

Copy is likely to be more acceptable and more effective if it is simple in its construction and in the manner in which it is displayed. Easy *natural* expression can be forceful and quickly understood. But it is debatable whether copy should be *written down* to an audience. The reader is smarter than many advertisers believe.

Everyday language usually rings real in print. It seems friendly and personal. If appropriate, colloquial copy may register as genuine, natural—and convincing. *First person* text is often effective.

Good copy can stimulate graphic mental pictures. Thought can be transmitted in a few words, the reader's imagination filling in any gaps. *Suggestion* sometimes is more powerful than direct selling.

Long *sides* of selective copy may prove effective. But generally speaking, short words, short sentences (especially opening sentences) and short paragraphs will more surely invite reading. Sentences should seldom exceed a dozen words. Reader resistance usually increases as the amount of copy is enlarged. But don't be afraid of words. Copy has a story to tell and goods to sell. It shouldn't be knifed arbitrarily just to shorten it. Economy of words that sacrifices meaning or selling power is false economy. Long copy is too short if it doesn't completely tell its story—especially to a selective audience. But remember—every unneeded word is an added eye-hurdle in the way of sales.

Advertising text will receive sketchy reading at best. Half an hour or more would be required to read a single newspaper page completely through, fully covering advertisements and stories; and it is certain that no reader will do this. Readers will select, sort out and read only those items that interest or seize attention.

In preparing copy for magazine advertising it may be assumed that the advertisement will receive leisurely reading. Not so with newspaper copy. It must strike quickly and surely. Hurried reading may be the rule rather than the exception. No amount of exploration should be necessary to get to the advertising message. *Every word must count!*

Theatrical copy may broadly hint, suggest, insinuate; it ought to tickle the curiosity and whet the appetite. It shouldn't try to tell all. And advertising space certainly should not be burdened with blocks of body type that no one will read. Copy must not be extended to the point of diminishing interest.

Vague abstractions and rambling generalities should not be used—especially in theatrical copy which must be bright. Outworn expressions and similies should be avoided, or at least rephrased and given new sparkle.

The product or attraction usually will suggest an approach and offer a guide for appropriate copy style. The language of copy will be influenced by its natural audience. Racy, fast-paced copy might be ideal for theatrical displays but inappropriate for advertising that requires reserve and dignity—bank copy, for instance.

Avoid unnecessary preamble and elaboration. Copy should be precise, specific, to the point. Some people are incapable of direct statement. The horrible example in copywriting is the man of a few thousand words who must make a page of dialogue out of a single simple sentence, who must present a verbal overture to his sales message—instead of selling from the very first word.

Cohesion is important to advertising copy—a thread of smooth-flowing continuity connecting sales ideas. Advertising ideas must be paraded in logical, orderly sequence—sales points marching by in closely-related arrangement.

It has been said that the exclamation point is the theatrical period, and it is true that no other advertising is written with such emphasis and enthusiasm. Theatrical copy frequently shouts a message, demands attention. The natural termination of many show-selling sentences is the exclamation point—although its use must be more restrained in advertising which employs a conservative approach.

Excitement, pressure, persuasive promise of pleasure—these plainly are essential to theatre copy. Theatrical merchandise must be sold at once. It won't keep like other products and consequently can't be sold as quietly. It is necessary to urge, to insist, that prospective patrons buy tickets immediately, *today*, NOW!

A mere announcement in theatrical advertising seldom will be sufficient no matter how important the stars or how dynamic the theme of an attraction. Some people must be persuaded and *sold* on the biggest stars and the greatest productions. Advertising assumes the task of coaxing prospective patrons away from comfortable chairs at home and away from competitors.

Copy must be prepared with a practical touch. Practical, yet seductive. Your copy is singing a siren song, calculated to ensnare the reader's interest. A bald statement of fact won't intrigue him as will a glamorously portrayed *story* or a human-interest appeal. The copy-writer is a salesman in print. He examines the product and tries to project his conviction of product superiority or desirability. He might ask himself, "Why should the customer purchase this product?" then proceeding to find product features and values that most appeal, that must be emphasized in sales copy, presenting reasons for purchase, product benefits, advantages and economy of ownership, ease of purchase.

And remember—your advertisement is in competition with a regular three-ring circus of type *including other ads*, plus the news stories for which the reader originally purchased the paper. News text quite naturally will receive the reader's primary attention. Your advertisement must crowd in and demand an audience, at the same time shouldering away competitive copy.

Perfect copy-writing conditions would permit the ad-writer to ignore the space limitations of layout. However, much advertising copy is written to available space (as dictated by layout and the budget) and the ad-writer must gauge the right amount of copy for the space to be filled.

Put copy ideas on paper and then edit them. Don't worry about words or a superabundance of copy until you have put down your thoughts. Then

proceed to condense, rephrase, revise—to edit. Copy may be cut. Diction may be improved. Unnecessary words, phrases or sentences can be blue-penciled. Words might be changed to sharpen meanings. Sometimes an original draft has spontaniety and zest which would be dulled by laborious editing. But the chances are that copy will be improved by judicious trimming.

Try to devote sufficient time to the preparation of advertising copy. Read it aloud to improve diction and cadence and to avoid awkward phrasing. Leave it overnight and read it tomorrow. Good copy represents honest effort more often than it reflects genius. Care is never wasted. Success in any endeavor, including the preparation of copy, usually can be spelled in four letters—*w-o-r-k*.

Adjectives are part and parcel of show business. They are accepted and even expected in theatrical copy when they might be inappropriate in other advertising. Theatrical copy must be enthusiastic, it may be bombastic. But adjectives should be used as picture-building words that supply color and suggest excitement, that point up the promise of entertainment.

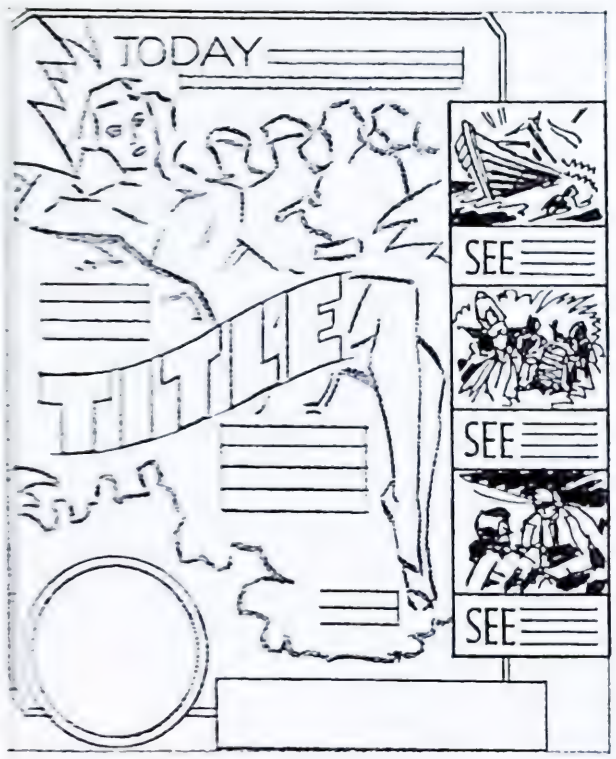
Some copy coldly analyzed may be difficult to accept verbatim. But if colorful, imaginative, pleasing, the reader will not question believability—because he wants to believe. Values and appeals may be glamourized in imaginative copy, they may be presented in a dozen different lights and still be truthful.

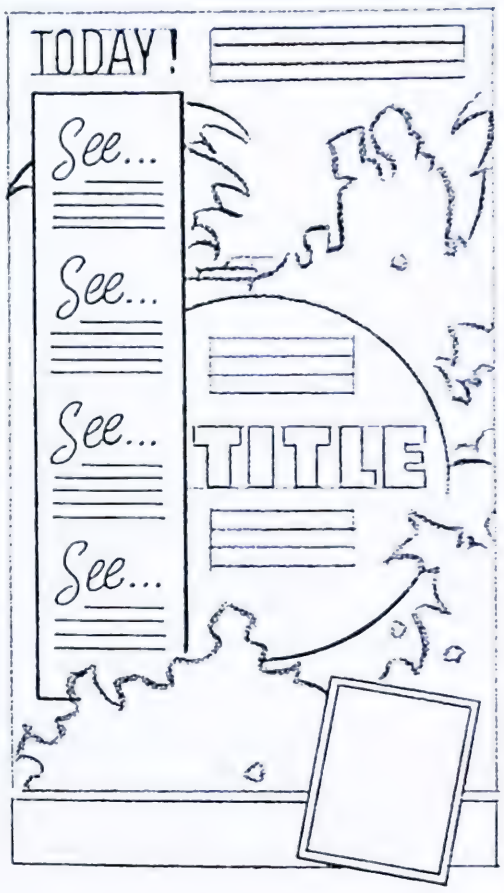
Exaggeration in illustration or in copy may emphasize special features. True—exaggeration isn't essential for an enthusiastic interpretation of values and it shouldn't be too flagrant and indigestible. Confidence must be retained. But exaggeration may convey an impression of the advertiser's enthusiasm which may prove contagious. However, over-statement should be employed in an imaginative, colorful manner. The "most" this or the "finest" that, the "biggest" and the "best" eventually will suggest a lack of imagination on the part of the advertiser or a dearth of selling points. Fact and fancy are at the ad-writer's command.

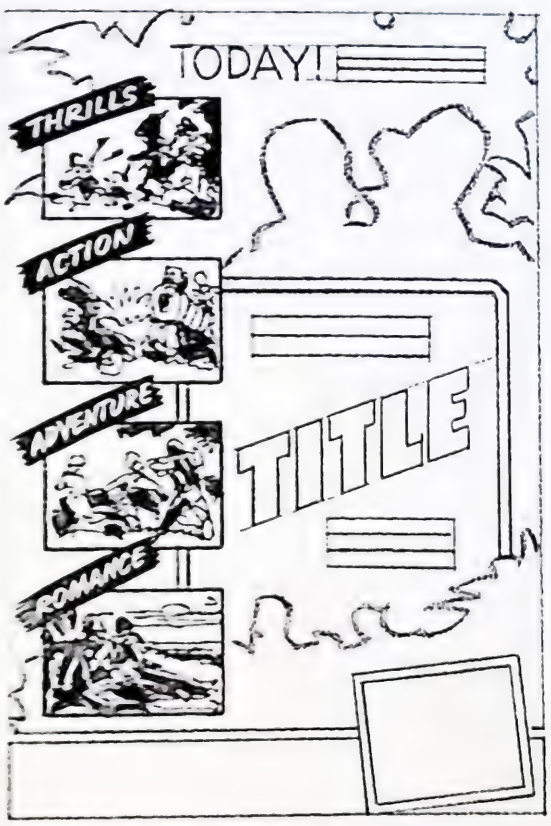
See copy tells a vivid story. Attraction highlights can be especially emphasized. A group of scenes or a series of descriptive paragraphs each may be headed by the word "*See!*" Repetition of the word develops emphasis. It spotlights the impressiveness of an attraction or a product. Bigness and spectacle can be effectively sold. Briefly captioned thumb-nail sketches are the showman's *see* copy adapted to merchandising.

Descriptive *reason-why* copy serves well when an introduction of competitive values is required. A logical, persuasive *reason-why* presentation of sales points, explanation and exposition, is needed when deliberate and careful

"SEE" COPY..."CIRCUSING" YOUR AD —







LIFT A LEAF FROM BARNUM—

OLD-TIME SHOWMEN DEVELOPED THIS DEVICE TO SELL TICKETS...USE OF THE "SEE" TECHNIQUE WILL POINT UP SENSATIONAL SCENES AND MAKE YOUR ATTRACTION LOOK BIG!

selection governs purchase—as in the case of expensive products and strong competition. *Narrative* style may present product advantages in *story* sequence.

How-to-do copy can be illuminating and educational if it leads to sales through acquaintance or appreciation. Descriptive copy needs a touch of glamour. It should radiate excitement, describing the product factually but in terms that inspire desire.

Strive for *impact*. Theatrical advertising is seldom subtle. An impression surely will be registered. But remember—impression can be negative, too.

Avoid advertising *jangle*. Jangle in advertising means confusion and unorganized presentation. A confused, jangled salesman is not capable of clearly pointing to sales reasons. Unorganized copy cannot justify the money spent for advertising space.

Try to write interesting, persuasive, plausible copy; vivid, vibrant, clear, forceful and authoritative copy that starts with a punch, holds the interest and ends in a thought-provoking climax. (All this and brevity, too!)

The reader turns through the pages of the newspaper with an open mind, seeking points of interest. News is the attraction, of course. If your advertisement is attractive and interesting the reader may scan your copy. If it fails to interest, he will quickly pass you by. The reader usually devotes time to advertising only when it has entrapped his casual eye or seized his attention.

This may hurt—but remember, you, the ad-writer, probably will be the only one who will read every single word in your advertisement. Every word must *count!*

COPY CONSTRUCTION

Choice of words is an important consideration in the preparation of copy. Words may be warm and welcome or they may tend to repel. Words may glamorize a product or flatter the buyer. Words are the warp and woof from which advertising copy is woven—and they can be selling magic!

Weak or doubtful words mean inefficient copy. Consider each word. Is it the *right* word? Does it accurately express the thought? Weigh each word for precise meaning; for shading (slight variations in meaning); for sound (is the word harsh, unpleasant or discordant?); for correct usage, as well as for connotations.

Can a choice of words be improved? A thesaurus will help. Can unneeded words be eliminated? Each word must have valid reason for its appearance in copy.

Simple, familiar, *natural* and easy-to-understand words will be used for

THIS DEMONSTRATES
THE POWERFUL VISUAL
IMPACT CREATED BY
SURROUNDING AN
ISLAND OF TYPE BY
A SEA OF WHITE SPACE

most copy—although the language of theatrical advertising may be colorful, exciting, pungent. Copy can be made to *race* through the use of active, expressive verbs. Appealing mental pictures can be created by means of picturesque nouns and vivid, descriptive adjectives. Words of movement and imagination put allure into headlines and copy, building sentences that sell!

Brevity in advertising copy makes for quick reading and immediate understanding. Consequently, sentences ought to be short. But some variety in construction is desirable because too many sentences of the same length would prove monotonous.

Short, descriptive sentences, held together by dashes—or by three dots . . . this excited, breezy style frequently is used in fast-paced theatrical advertising. Staccato, telegraphic, this trip-hammer copy is composed of fragmentary statements and short, racy sentences. But a more formal construction, using grammatically complete sentences, is preferable if dignity is desired.

First words are crucial words—they may determine whether the reader stays *with it* or turns the page. Opening words of a sentence or paragraph stand out especially. Similarly, a break in a sentence affords an opportunity for the next word to gain added attention.

Sentences sometimes can be *inverted* so that key words or arresting phrases may be placed in lead-off position where they will deliver greater impact.

Correct grammar is important. A conspicuous language stumble will distract and damage copy. When in doubt, simplify.

And there's spelling. A misspelled word on a theatre marquee is a glaring and accusing fumble, and a misspelled word in advertising copy can be just as damaging. Consult a dictionary when there is doubt about correct spelling.

Paragraphs (preferably short ones) serve to break up masses of type in the interest of easier reading, just as sentences divide the message of the paragraph into more easily absorbed portions. Indentation usually indicates the beginning of a paragraph, but extra space between lines will serve the same purpose. Utilization of bold face type for an occasional paragraph helps to break up a long message for easier assimilation.

In the beginning of writing there was no punctuation and words ran on continuously. Written thought was eventually divided by spacing. Then came the development and introduction, by Aldus Manutius in the 16th century, of a regular system of dividing written thought by punctuation. The modulation and inflection of the voice, the pauses and timing of speech are represented in printing by punctuation.

Parentheses serve to interpolate thought into a long sentence that cannot

or should not be broken up. Quotation marks, often over-worked, are used to set off verbatim quotations.

Long sentences that discourage the reader should be broken up by punctuation. Closely related sentence parts should be kept in close association. Modifiers and the words they modify should not be too widely separated. The reader's eye may skip to easier, more inviting columns if advertising copy appears difficult and discouraging. But discard superfluous punctuation just as unneeded words would be dropped. Commas, semi-colons and periods must perform their definite function.

The reader's eye can hop-skip-and-jump through a properly punctuated field of copy—it can completely bog down in a dull and forbidding mass of solid type. If sales ideas are worthy of expression they merit considered articulation and careful presentation in type.

The reader has paused briefly to lend an ear. If your message is uninteresting or confusing, he's quickly on his way. The Ancient Mariner stopping the wedding guest and recounting his albatross yarn had nothing on you. You're trying to stop half the town and persuade it to listen to *your* story.

Don't admire completed copy from the standpoint alone of eloquence, literary perfection or cleverness. Copy has to *sell*. It doesn't have to be clever, even though cleverness usually helps. Get on the other side of the fence! Try to objectively weigh the reader's most likely reactions. Try to consider the impression your advertisement will make—or *should* make—on your audience.

CHAPTER

5.

COLOR— ITS POWER FOR EMPHASIS

THE use of *color* in advertising distinguishes an advertisement and assures *emphasis* of a most noteworthy sort—especially if the commodity or attraction suggests the use of color.

Color in advertising has great eye-catching value and natural appeal. Colorful labeling, appropriate to the product, will sell merchandise, and color in advertising (in ink or paper stock, or both) will attract. The familiar attractiveness of a distinctive color (preferably light and bright) assures instant identification in the sale of merchandise, keying and tying-in packaging to advertising.

In newspaper display, the contrast of color with black ink on white paper assures great visibility and emphasis.

NEWSPAPER COLOR: *When to use.*

Color, when intelligently, harmoniously and appropriately used, will greatly increase the attraction-power of a newspaper advertisement as compared with black and white.

Most larger newspapers can print two colors (one color and black) or even several colors—although the increased cost makes the use of color expensive and a medium to be reserved for special occasions. There should be a real reason

and purpose for color. Used with good taste and good judgment, color will attract, emphasize and impress. But unless there is a logical reason, its added cost could probably be better spent for larger space in black and white. Special printing plates are required for color, too (a plate for each color used), and all things being equal, the cost of color art for engraving is higher than for art executed in black and white. A plate designed to be printed in black can, of course, be printed in a color, although this practice is infrequent.

The increased cost of color should be entirely justified by the logical promise of added attention and stimulated sales. Color is most effective when it is logical, functional and natural. It is best used when it follows the obvious suggestion of copy or theme, or when it contributes to the realism of pictorial elements. Color must not attract too much attention to itself *as color*.

NEWSPAPER COLOR: *How To Use.*

For newspaper imprint masses of color will be more effective than scattered fragments, although an illustration or a section of an illustration can be carried in color together with other elements, such as a short catchline.

Color may thread throughout an advertisement, but for best effect it should be kept simple in its arrangement. Proper balance must be considered when using color in printing. The degree of brilliance or darkness will affect balance, as will the predominance of individual color areas.

Reds, blues and greens are especially effective against newsprint stock. Bright, strong colors will win attention, but off-shades or tints may create the most favorable impression. Attention-power diminishes with dull shades or grayed colors. High contrast in value is desirable, both for impact and legibility.

COLOR AS BACKGROUND.

Generally speaking, background should be less predominant, or *intense* than the lettering, making the message stand out—unless the letters are in white (or very light) against a solid color background. Legibility, ease of reading, should be the factor determining the selection of a color background that *sets off* the lettering.

If color is to be used as a background panel for black type, the color should be very light, that is of *high value*. (Colors are referred to as "tints" when they are light, "shades" when they are dark.) A light benday screen permits lighter tints of colors. Type printed over color should be larger and bolder than usual to compensate for some loss in legibility.

In newspaper color work, it is wise to remember that news-stock is far from pure white, the black ink used appears more often as gray, and the speed of composition, color matching and presswork usually limits the attainment of perfection in the color impression. For best results, keep the color massive where possible, allow white space for relief against both color and black, and always strive for well-ordered simplicity.

COLOR COMBINATIONS.

Many tests have been devised and studies made to determine the most effective combinations of color. Color is a highly complex subject with many and varied ramifications, and numerous factors, psychological as well as physical, must be considered when attempting to formulate degrees of *effectiveness.* Generally speaking, a combination that has high contrast in value plus high luminosity of hue possesses the greatest attention-getting power. Such is yellow with black, considered the strongest combination by most experts. Applying the same rule we find blue and yellow nearly as effective, also blue and white, black and white, red and white, green and white. In deciding which of a combination of two colors should serve as background for the other, consideration should be given to the surroundings immediately adjacent to the projected display, be it advertisement, poster or package. Hence, if the area surrounding the display will most probably be dark, the lighter color should predominate as background. Conversely, if a light "neighborhood" is to be expected, the darker color naturally should be used. Thinking in terms of contrast implies awareness of surroundings as well as content.

COLOR TERMINOLOGY.

As stated before, color is a complex subject, and a thorough study of its aspects is beyond the scope of this volume. However, an understanding of its properties is desirable to attain impact and harmony in color advertising.

The study of color is based on the waves of visible light, a narrow band in the spectrum of radiant energy. These waves vary in length from the invisible infra-red through the "color" band to ultra-violet.

The human eye responds to color as a result of the stimulus of these waves. Thus the perception of color will vary with the individual; indeed some people are partially or totally blind to color, seeing it as gray steps or degrees between light and dark. So, while it is possible to determine and classify color with scientific and mechanical precision, the reaction to color is extremely personal.

COLOR...ITS DESCRIPTIVE TERMINOLOGY USES THREE DIMENSIONS:

"HUE" DISTINGUISHES THE COLORS OF THE SPECTRUM

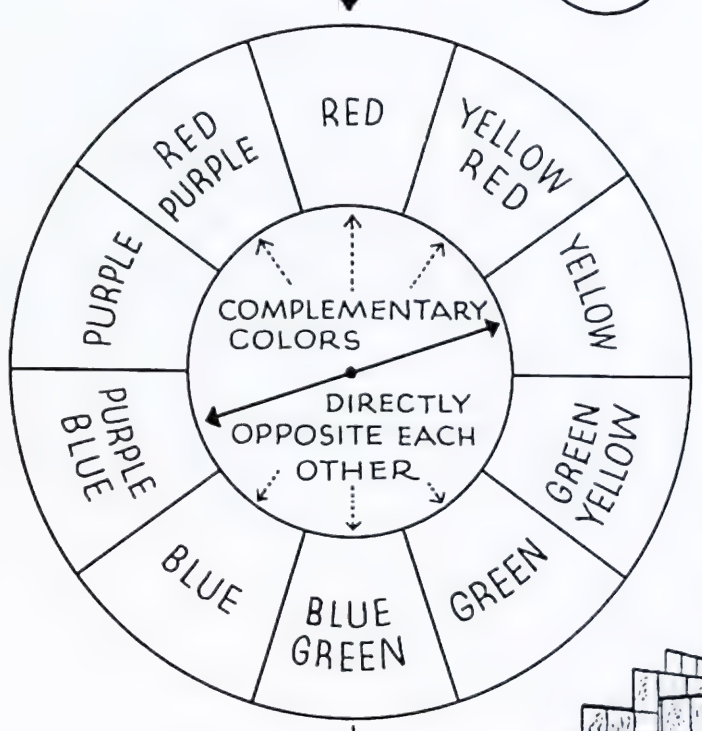
HUE

VALUE

"VALUE" INDICATES THE DEGREE OF LIGHTNESS OR DARKNESS

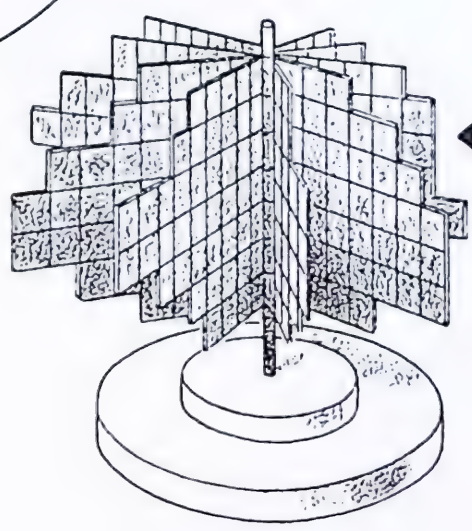
CHROMA

"CHROMA" DENOTES THE INTENSITY OR PURITY



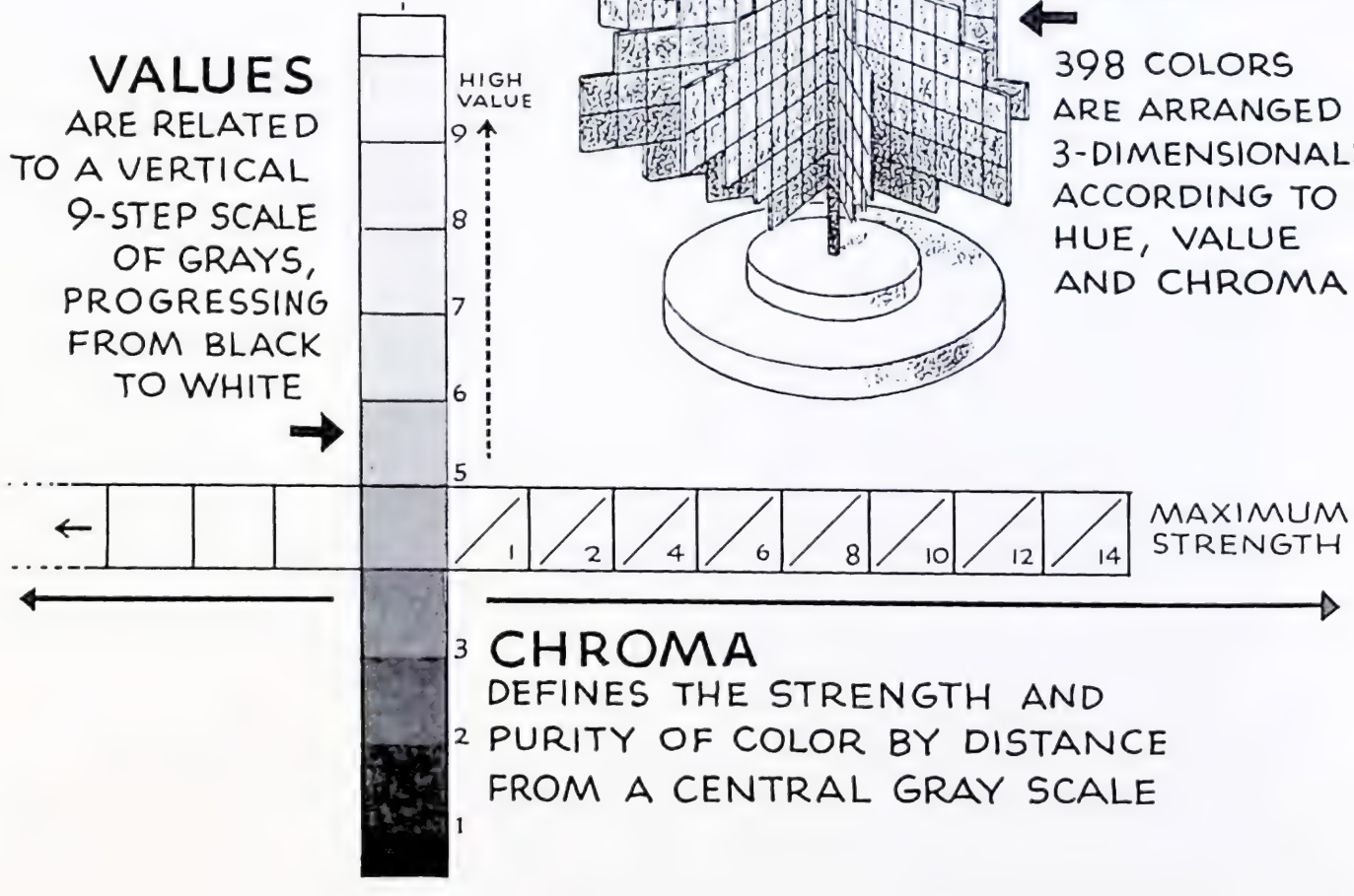
HUES ARE CHARTED ON THE "COLOR WHEEL" OR HUE CIRCLE

THE MUNSELL "COLOR TREE"



398 COLORS ARE ARRANGED 3-DIMENSIONALLY ACCORDING TO HUE, VALUE AND CHROMA

VALUES ARE RELATED TO A VERTICAL 9-STEP SCALE OF GRAYS, PROGRESSING FROM BLACK TO WHITE



CHROMA
DEFINES THE STRENGTH AND PURITY OF COLOR BY DISTANCE FROM A CENTRAL GRAY SCALE

Unfortunately, too many color users often apply an inexact and confusing language to color, its properties and attributes. A noteworthy clarification of this problem has been the adoption by the American Standards Association of the Munsell Color Notation System, which classifies color logically according to three dimensions of quality: hue, value and chroma. *Hue* is the "name" of the color, the quality that distinguishes one color from another; *value* is the degree of lightness or darkness; *chroma,* the strength, intensity or purity.

TINTS AND SHADES.

A *tint* of a hue is produced by the addition of white to the hue. In printing this can be done by allowing the white of the paper to show through the color (by use of halftone screens, benday, etc.)

A *shade* is obtained by the addition of black. This may be done by adding black to the color ink or by printing over the color with halftones of black.

COMPLEMENTARY COLORS.

The color wheel (or hue circle) of the Munsell System avoids the inaccuracies of the older, arbitrary classification of color and substitutes a more scientific notation of ten equal steps based on the wave-lengths of colors in the spectrum. *Complementary* colors are diametrically opposite to one another on the hue circle.

PECULIAR PROPERTIES OF COLOR.

In using two or more colors it should be kept in mind that the human eye sees color *relatively*. In other words, colors together tend to appear different than when viewed alone.

For instance:

Colors appear brighter and lighter when viewed against a dark background than when against one that is white.

A color assumes a cast towards the complementary of a color adjacent to it.

A tint will appear stronger against white or gray than against its own pure hue.

Complementary colors tend to make each other more intense, more brilliant.

Hues of close value and strong intensity will appear to vibrate unpleasantly with poor separation and contrast.

The reds, oranges and yellows are called "warm" colors. Because of their strong stimulus on the optic nerve they are regarded as *advancing*, whereas the "cool" blues, greens and violets appear to *recede* in comparison with warm hues.

PRIMARY, SECONDARY AND INTERMEDIATE HUES.

The physical primaries of light are red, green and blue. However, in printing we are concerned with *pigments* which reflect or absorb light. For this reason a printer calls yellow, red and blue the primaries, and in *process* printing combines them to produce an apparent full range of colors. In discussing pigments the *primary hues* are considered to be yellow, red and blue.

Secondary hues are produced by mixing equal parts of primary pigments. Thus: Red plus yellow equals orange

Yellow plus blue equals green

Blue plus red equals violet.

Intermediate hues are produced by the inexact mixing of a primary and a secondary, or unequal parts of two primaries as:

Red plus red plus yellow equals red-orange
Red plus yellow plus yellow equals yellow-orange
Yellow plus yellow plus blue equals yellow-green
Yellow plus blue plus blue equals blue-green
Blue plus blue plus red equals blue-violet
Blue plus red plus red equals red-violet.

COLOR HARMONIES.

Simply stated, harmony in color is a combination of colors which affords the eye visual or aesthetic satisfaction, the feeling of unity without discord or *clash*. Since this is again a personal reaction, qualified by such factors as physiology, temperament and taste, it is safer to accept known denominators as a guide when appealing to mass audience. Easily arrived at harmonies are:

Monochromatic, in which tints, shades or various tones of the same hue are used. This arrangement is irreproachable from the standpoint of harmony but lacks sparkle and *personality*. It is too retiring for use in most advertising.

Analogous, in which hues adjacent to each other in spectrum or

color wheel are used. This arrangement is safe and capable of much interest if wisely balanced. Highly satisfactory printing arrangements are possible by overprinting these related colors in parts of the design.

Harmony of complementaries. Since a complementary of a primary contains those hues lacking in the primary, the harmony is complete, if somewhat overwhelming. Remember, complementary colors tend to make each other more brilliant. Unless a very powerful effect is desired it is best to lessen the intensity of one or both of the colors by using tints or shades, or by overprinting parts of the design, *graying* the colors. (A hue is "grayed," reduced in chroma, by the admixture of its complementary.)

COLOR REGISTER IN NEWSPAPER.

In newspaper printing it is not always possible to keep colors in perfect *register*. Color arrangement in advertising offers best results, therefore, when so planned that the result will not be particularly noticeable if colors fail to register perfectly.

Where an illustration in the black plate appears against a background of color, the illustration is best when given a white highlight margin in the color plate, avoiding close contact of color and consequent registration problems.

Where two colors other than black are used in printing, the effect of an added color may be obtained by printing one color over another. Screen angles of halftones in the color plates must vary for best effect, so that *dots* of different color will not print directly atop each other, thereby causing a patterned or *moiré* effect.

INKS.

Many periodicals employ *standard* colors for two-color printing, with an additional premium charged the advertiser if other inks are specified. It is wise to explore these considerations when planning color advertising.

In multicolor process printing the yellow, red and blue inks are imprinted in that order and will combine to give the visual effect of almost any color. Black (called the fourth color) is added to give better definition to the color work, as well as serving its useful function in the printing of text. Special printing jobs may use metallic inks, as gold and silver, but the use of these *bronze* inks is impractical on newspaper stock.

PSYCHOLOGY OF COLOR.

A single dominant color blazing forth from the black and white and gray of a newspaper page can be a powerful and compelling bid for the attention of the most casual reader. However, in the highly competitive field of color use (as in magazine advertising or billboard design) the use of dominating color alone will not be enough to assure attention. The *way* color is used is the important factor. Unusual color or distinctive color arrangement may predominate over displays that use color combinations which theoretically possess the greatest attraction-value. An infrequently-used color combined with judicious use of white space can steal attention. Good taste and keen analysis of the competitive field must decide color selection if *natural* and appropriate colors are not immediately apparent.

Choice of color may enhance ad *atmosphere* or emotional appeal to a large degree. Delicate, lighter tints are assumed to appeal especially to women, strong hues and shades to men.

People find pleasure in color. Through long association they are psychologically attuned to color as a conveyor of subtle impressions. As generally conceived, blue, light green and all *cool* color variations carry a promise of quiet pleasure, good living, calmness, coolness and relaxation; *warm* colors, red, red-orange and orange suggest excitement, action, power, passion, warmth and danger. Some shades of red may suggest richness, as will gold or silver. Yellow is cheerful, attractive, friendly, refreshing, vivacious and bright. Purple is regal, stately, opulent, mystic and mysterious, ominous, awesome, portentous. Black may suggest mystery, strength, death and cold power. White suggests purity, airiness, cleanliness, freedom. Theoretically, each shade and hue evokes a slightly different shading of emotion. Pink and light blue, for instance, suggest youthfulness, daintiness, femininity, fragrance.

A color theme often will be suggested by the merchandise being advertised or by the desired effect or reaction. Color can underline, accent and dramatize the point you are making, the goods you are selling. Added emphasis may be given to mood or emotion. The reflection of youth, pleasure, romance, excitement, adventure or drama may be enhanced by the use of color.

You may spotlight your advertisement with color. But your sales copy still must recite its message.

Catch the reader's eye with color—then catch his mind with your copy!

CHAPTER

6.

TYPOGRAPHY— ITS HISTORY

ANY person who makes creative use of printing will do his work with more interest and understanding if he knows something of the colorful history of movable type.

Any recognition of great inventions must include movable type. Johannes Gutenberg of Mainz and Strassbourg in Germany is by general consent credited with its invention, probably at Mainz in about 1445—although some authorities have credited Lourens Coster of Holland, about 1430.

Actually, the first movable type *in metal,* cast in bronze and employing Chinese characters, was used in Seoul, Korea, in about 1406, nearly 50 years before the introduction of movable type by Gutenberg. Four hundred years earlier, Pi Sheng in China used movable type made of clay or china, the type being set in beeswax and resin, then leveled. Ink was brushed on, paper applied, then covered with felt which was brushed to convey the impression to paper.

The Chinese invention of movable type appears to have had no relation to its introduction in Europe. The development of movable type by Gutenberg and his associates was entirely independent of the Chinese discovery.

Whatever the source, the fact remains that the invention of movable type has proved to be one of the most important contributions to civilization and culture and to the general advancement of the human race. Printing brought the light of knowledge into the darkness of medieval times.

Through type and techniques of printing, the fund of human knowledge

has been assembled, increased and distributed to all people, everywhere. Through the use of the printed word, information is freely, easily and *quickly* circulated; ideas are projected and multiplied and echoed—*including your sales thought,* which may reach a limitless audience.

Before the appearance and the development of movable type and the related printing processes, advertising announcements were limited to the rounds of the town crier. Today, a printed advertisement can blanket a city or even a nation in a day.

TYPE: ITS ORIGIN

The struggle for written communication began with the prehistoric picture writings or *paleolithic pictographs* of early races, earliest efforts being represented by drawings on the walls of caves. Various though age-long steps included the wedge-shaped *cuneiform* inscriptions of the Babylonians and the *hieroglyphics* of the ancient Egyptians. Early mediums included dried impressions in soft clay tablets and inscription in stone. This questing development over long ages eventually resulted in writing as we know it. The history of writing is truly the history of humanity.

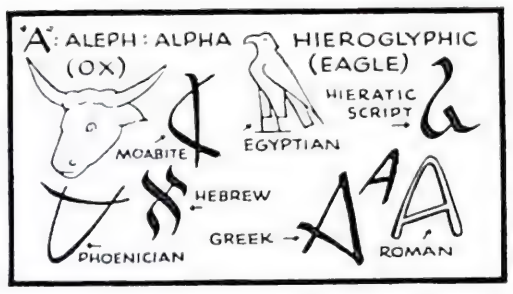
In the dawn of writing, drawings or *pictograms* showed objects or action. *Ideograms* followed—drawings or symbols that suggested an *idea,* conveying a meaning other than the pictured object, although probably suggested by it, as a tear-shedding eye representing sorrow; a sinking sun, a day; a starved figure, famine. Many pictographic and ideographic systems of writing developed in many parts of the world including Chinese symbols and the picture writings of American Indians which have survived into modern times.

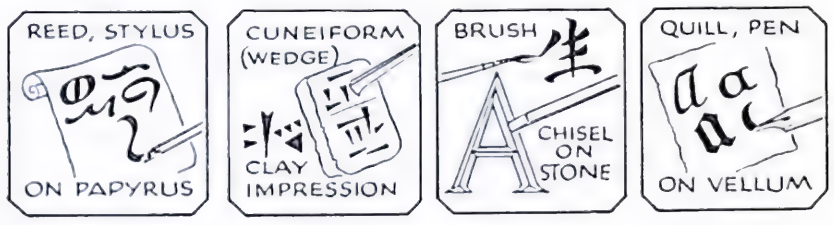
Ideographic writing was limited in its possibility of expression and it was natural enough that, over a period of centuries, a phonetic arrangement of symbols should develop, the symbols coming to represent letter sounds instead of objects. *Syllabaries* developed, too—a cumbersome system of writing, using symbols to represent syllables instead of letter sounds.

Many sound-symbol alphabets evolved as man slowly emerged from the primitive animal into a creature who used and developed his brain. Most important to us was the *hieratic* system of recording thought developed by the Egyptians—a sort of cursive version of *hieroglyphics,* or word-pictures. Although not a true alphabet, and not completely unassociated with pictures, the hieratic arrangement of symbols is generally accepted as a most likely first step on the long road toward the eventual evolvement of Latin letters. There are other true alphabets besides the Latin alphabet, of course, including the Hebrew, Arabic, Greek and Russian.

The Alphabet ...has a fascinating history!

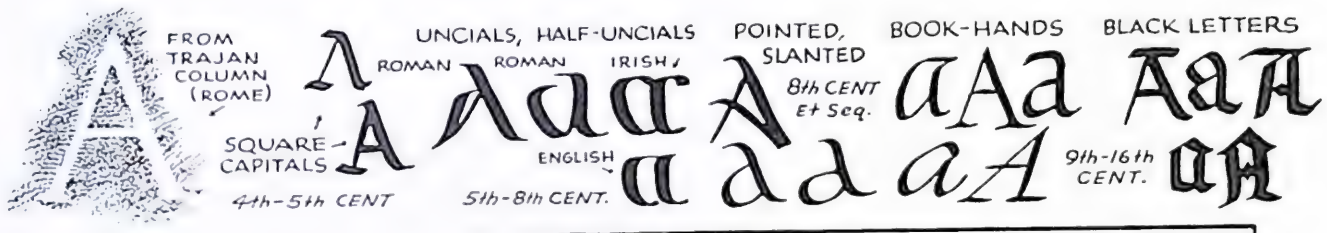
ITS BEGINNINGS ARE SHROUDED IN ANTIQUITY, EVOLVING FROM OBJECT-DRAWING PICTOGRAPHS, HIEROGLYPHICS, IDEOGRAPHS AND PHONETIC SYMBOLS....



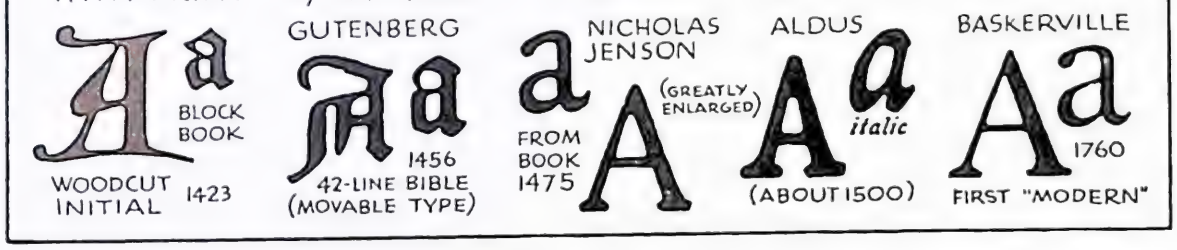


EARLY LETTER FORMS WERE DIRECTLY INFLUENCED BY THE VARIOUS TOOLS USED

THE ALPHABET REFLECTS THE CHANGING PATTERN OF HISTORY



WITH PRINTING, THE FREELY-DRAWN FORMS BECAME RIGID:



TRADITION STILL INFLUENCES CHARACTER OF TYPES TODAY

NOTE HOW LETTER APPEARANCE IS ALTERED BY VARIATIONS IN THICKNESS OF STROKES, STYLING OF SERIFS, LACK OF SERIFS

Varying theories exist as to the origin of written communication as we know it. What appears to be a most creditable theory traces the Latin alphabet of the Romans—our alphabet—from the Egyptian system of communication. The next step appears to have been the writing of early Semitic peoples—the Hebrews, the Moabites, the Arameans, and especially the seafaring Phoenicians. (The alphabetical inscription on the Moabite Stone, still preserved in the Louvre, dates to the 9th century, B. C. The earliest Phoenician inscription was found at Byblos, now Jebeil, in Syria, dating to the 13th century, B. C.) The next alphabetical evolvement prior to the appearance of Roman letters was the Greek alphabet, which added vowels, and which Western or Chalcidean Greeks probably brought to Italy.

Even though writing had developed, the circulation and distribution of thought was not possible on a large scale until type and printing appeared. Hand-written books, which had developed especially in Ireland, were rare and precious. Mankind moved a gigantic step forward out of the darkness of ignorance and into the light of education and civilization when the first experimental sentence was imprinted on paper by means of movable type.

Advertising had been represented by crude signs and posters and because of illiteracy, by the identifying *symbols* of early shops and inns (as a large shoe for a cobbler), by the rounds of the town crier. Then suddenly, dramatically—the printed word. After some initial hesitancy, printing was eagerly welcomed and quickly introduced to all the civilized world. The value of printed cards, hand-bills and posters for advertising was soon realized, and printed announcements became a part of early newspapers—fore-runners of modern advertising.

PAPER

Paper was developed long before printing required it in quantity and quality. The invention of paper is credited to Ts'ai Lun, in China in the 2nd century, A. D., the fibres of the paper mulberry tree probably being used in its manufacture. Later the Chinese began the manufacture of paper from silk refuse, from the fibres of plants, probably including bamboo fibres, and from rags. Beaten fibres in water were poured over a grass mold, the water escaping and leaving a fibre mat which, sun-dried and stone-smoothed, was the first paper. And as the knowledge of paper-making slowly spread to the Western World it eventually displaced the use of papyrus and parchment.

Papyrus, one of the earliest writing materials, was made by the Egyptians from the stalk of the papyrus plant. In its manufacture, thin, fibrous strips of the papyrus marrow were placed cross-wise in layers, with a gum glue probably

being applied. The papyrus was then soaked, pressed and pounded until a smooth, homogeneous surface was obtained. Sun-dried, it became tough and durable. Manuscripts on papyrus have survived for thousands of years.

The making of parchment from the skins of sheep or calves began as early as the 2nd century, B. C., the finest parchment (from the skins or intestines of calves) being known as vellum. The use of parchment was continued for important documents and manuscripts for centuries after the introduction of paper.

Arabian manufacture of paper from flax began at Samarkand in the 8th century, the Arabs learning the art from the Chinese who had retained the secret for nearly six hundred years. The first European paper was made by the Moors in Spain in the 12th century and paper was first produced in the United States in the 17th century. Early paper was manufactured from almost every kind of vegetable fibre. Much paper today, of varying quality, is made from cotton, flax, straw, hemp and other fibrous materials as well as from waste paper.

The making of paper has changed but little basically—except that today most paper is manufactured by machine from the cellulose fibres of cleaned and pulped wood—although the most durable of paper utilizes cotton or linen rags. Other substances may be employed in the manufacture of paper, such as clay, titanium oxide, zinc sulphate, talc, resin, coloring—and water.

The idea of making paper from wood pulp was gained in 1719 by a French scientist, Rene de Reamur, when he observed a wasp chew pieces of wood and convert them to pulp to build a nest.

Wood used in paper making is first *barked*—the bark, which cannot be used, being removed by hydraulic pressure or by knives or friction. In the mechanical process, and especially for newsprint, wood may be ground into pulp by forcing it against revolving grind stones. Or wood may be reduced to pulp by one of several chemical processes.

Wood is cut into chips as a first step in the chemical process, then conveyed to *cookers*. The acid cooking solution (calcium bisulphite or caustic soda, plus live steam) in these *digesters* separates the fibres and eliminates other elements (lignin, resin, sugar and mineral salts). Different woods require different cooking methods. Calcium sulphite is used for long-fibred pine, hemlock, spruce and other coniferous woods; caustic soda for short-fibred decidious woods, as beech, birch, poplar and cottonwood. The sulphate process uses both sodium sulphate and caustic soda.

After cooking, the pulp may be bleached by a chlorine process. Then, suspended in water, the pulp goes into *beaters* where rubbing and cutting further fray and separate the fibres to improve felting. Paper consistency is affected by

the extent of beating the pulp receives. Light beating, for example, produces bulky blotting paper. Additional refinement may be secured by running the pulp through a machine called a *Jordan* to further rub and cut the fibres. By combining different kinds of pulp and varying its treatment, different qualities of paper are produced.

Coloring and resinous *engine size* may be added while the pulp is in the beater, the size being *set* by the addition of alum. Surface or *tub sizing* usually employs starch, although casein or gelatine may be used. Sizing tends to seal the paper's pores, reducing absorbency and making the paper more impervious to moisture so that it will take ink.

The pulp, or *stuff*, mixed with great quantities of water until the mixture is less than one per cent pulp, is screened to remove extraneous matter and then smoothly distributed at the *wet end* of the paper machine on an endless, traveling, fine-meshed brass-wire forming screen, or *wire*. The quantity of stuff reaching the horizontal wire governs paper weight.

The frame supporting the moving wire is given a lateral shaking motion to incline the clinging cellulose fibres to inter-weave as they set, or *felt*. This reduces the tendency of the fibres to point in one direction which accounts for the *grain* in machine-made paper. (Look at the ragged edge of a torn sheet of paper and you will see the size of the fibres.)

Much of the water is drained away or removed by suction as the pulp is moved along by the wire to the *dry end* of the machine. There, the wet web of paper is picked up by endless traveling belts of felt and carried through pairs of heavy rolls to further remove water. Then, leaving the felt, and supported by a traveling canvas belt, the paper passes through a series of rotating steam-heated cylinders which smooth and dry it.

Water marks are added to paper by the use of a fine wire *dandy roll* which rides above the wire, imposing a design on the moving pulp.

Cylinder paper machines have the moving wire replaced by a revolving mesh-covered cylinder, the lower part of which is submerged in a vat of pulp which flows against it. A layer of pulp is picked up as the cylinder turns and then transferred to an endless felt belt which transports it to the drying cylinders.

The finish and quality of paper vary greatly, depending on manufacturing processes as well as on subsequent treatment. Pulp may be *loaded*, white China clay (kaolin), chalk or other minerals being placed in the beater to improve opacity and surface compactness of the paper. To assure finer printing of half-tones, coatings of clay or other minerals may be applied to finished paper. Casein may be used to bind the clay to the paper surface. *Calendered paper* is sent

through *stacks* of polished steam-heated *calender rolls* which press and iron it to impart a smoother surface. Coated stocks are calendered after coating.

Comparatively little paper (of the highest quality only) is made by hand today, basic processes having been adapted to huge mills and paper making machines such as the Fourdrinier machine, invented in France by Louis Robert in 1798. Innumerable types, weights, textures, finishes, grades and qualities of paper stock of uniform strength, color, thickness and finish today meet any purpose.

China is also credited with the introduction of ink made from the sap of trees and later from lamp-black, although satisfactory printing inks of a varnish or linseed oil base did not appear until Gutenberg's time.

Paper and ink—these are a magic combination. Ink supplies the voice in which you state your case, sell your wares. And paper is more than background. It peers through the printed letters, offers contrast for ink, contains the message. Paper is part of the sales picture. It must be appropriate to advertising demands, suited to the budget, to printing method and to planned illustration. Bulk, opacity, coating and quality must be considered. Paper must deliver the best possible impression within reasonable cost.

MOVABLE TYPE

Imprint upon paper probably was first accomplished by the use of wooden blocks (another Chinese innovation), designs and wording being carved by hand into solid blocks of wood. Then in answer to a manifest demand for speedier production and easier printing, individual letters in type appeared, together with molds to produce the type.

Many are the styles and faces of type in use today. Type designed to reflect or influence *mood*. Light type and bold type. Type to convey the *feel* of delicacy or strength, dignity or excitement. Type to answer every requirement of modern printing and modern advertising.

In the selection of type a choice of these basic styles generally is available: Roman, Italic, Gothic, Black Letter and Script. Additionally there are many variations, transitional faces that combine the characteristics of different type families plus many odd, eccentric or decorative faces that adhere to no particular family.

The vertical style of type in which this text is printed is "Roman"—by far the most commonly employed style of type as well as the most legible, because of its familiarity.

Roman letters originally were all capitals, undoubtedly designed for chiseling into stone, as exemplified in the inscribed roman capitals of the Trajan Column at Rome, cut in 114 A.D. Their basic construction shows little change in more than two thousand years. Small letters were developed later as an expedient in inscribing letter forms on parchment, using a reed pen instead of a chisel.

The original roman capitals, the most simple, legible, impressive of letter forms, were made by strokes that were rough and uneven at the ends. To add a finish to letter construction, short cross strokes, or *serifs*, were added at the end of each stroke. These little bars, stem projections or adornments that swerve out at the end of letter strokes, have been retained in the construction of type, with the exception of modern block or gothic faces.

This is an example of the smooth modern-looking type called "gothic" in the United States, although the name "sans-serif" is more descriptive.

Modern gothic type bears little resemblance to the original gothic, the black-letter type of Gutenberg.

"Old English" is a commonly used example of black letter gothic. Its name can be accounted for by the introduction of an adaption of the Germanic black letter gothic to England in about 1475 by the early English printer, William Caxton.

The name "gothic" as used to identify sans-serif type was first applied because early block letters, when introduced in about 1800, appeared as heavy and dark as the original black letter gothic, although totally different in design.

Modern gothic letters differ from roman designs in that the serifs are eliminated—hence the preferable name, "sans-serif"—and the letter strokes, unlike modern romans, usually are available in many variations of design, weight and width. The extreme simplicity of their more or less geometrical design makes block letters practical and useful in modern advertising. The *Futura* faces are an excellent example of sans-serif types.

A modern gothic off-shoot is the "square serif" design. The letter strokes, like those of sans-serif faces, are almost uniform—but square-type serifs as heavy as the letter strokes have been added. Square or "plug serif" gothics are clean, simple, forthright. Some faces are especially decorative and may be found impressive and appropriate in many layouts.

Block types have made great strides in design. Beauty is represented in the simplicity of clean, clear gothic faces which assure easy legibility and are especially serviceable in advertising.

Then there's the slanted, or sloping *italic* type—faces *like this.*

Originally *italic* was a separate style of letter, but this slanting type has been adapted as a companion face to roman type and most roman faces today are matched by a harmonizing face in italic which may be employed in effective combination.

While italic type carries emphasis, it should be used sparingly. Italic is not familiarly used as text type in advertising and too long a line or too large a block of type set in italics may not be as easy to read as roman text. *Italic* type is more useful as a means of *emphasizing* one or several special words or phrases.

Some script and cursive types also slope forward after the manner of italic faces, but differ in design. The free, flowing effect of actual writing is delivered by the use of closely-connected script styles and some ad headlines may be made especially effective through their use.

Acquaintance with basic type styles will prove of value in the preparation of copy. Type style-books or specimen sheets may be consulted and studied, and many type reference books are available. Advertisements in magazines and newspapers may be studied and analyzed from the typographical standpoint.

It must be remembered that vogues and styles in type change with the years and new faces constantly are being introduced. Most copy should be set in type that is in tune with the times.

Type motivates the vehicle of your thoughts. Type supplies wings for your words. Advertising ideas must be delivered in appropriate, effective style. The careful selection of type is of the greatest importance.

ORIGIN OF IMPRINT

Johannes Gutenberg's movable printing type of Germanic text or black letter design—used for the first printed book, the Bible—was based on the broad and heavy manuscript letter which was in vogue in Northern Europe in the fifteenth century. Manuscript letter forms were copied in the designs of all early printing types.

About this time *humanist* scribes, representing the upsurge of learning called the *Renaissance* and engaged in the laborious process of writing books by hand, were sponsoring (especially in Italy) a curving, rounded letter which was the fore-runner of the "Roman" style. These scribes thought the tall, heavy, angular black letter script was barbarous, or "Gothic," hence its name—according to one version of the origination of the term. Another version attributes

the name "Gothic" to the fact that the angular black letter design is suggestive of the sweep and line of Gothic architecture.

Gothic script had featured a formal and informal style, and the new "humanistic" script also followed this pattern, the formal letter being upright and the informal letter sloping (these styles later being copied in roman and *italic* types).

About fifteen years after Gutenberg's black letter type a true roman letter in type was introduced in Venice by two Germans, Johann and Wendelin da Spira, who followed humanist manuscript letter forms. They were not the first however, the design having been anticipated in an isolated instance by Adolph Rusch of Strasbourg.

The first fine roman type came from the Frenchman, Nicholas Jenson, one of the typographical greats. Following humanistic scripts, he devised (in Venice, in 1470) a series of distinguished and very legible roman type faces that were and are renowned for their beauty of design and perfectness of balance. Jenson was responsible, too, for the design and introduction into type of lower case letters. He also cut excellent black letter types for use in religious printing.

The first book printed in English was produced in 1475 on the continent by William Caxton, who later introduced the art of printing to England.

The Aldine press, founded in Venice in 1495 by Aldus Manutius probably was responsible (through the "de Aetna" type) for the style of roman letter known as "old style." Present old style roman letter forms derive largely from Aldus, through the later designs of Claude Garamond.

Roman types in use today fall broadly into two classifications—"old style" and "modern."

Old style roman types are based on earliest Roman letter forms and are distinguished by the appearance of irregularity and a freedom of design in the individual letters, by sensitively curved serifs and a harmonious relationship between the thick and thin strokes. These early manuscript and monument letter forms are noted for a seldom-surpassed sensitivity and feeling for the aesthetics of letter design.

As contrasted with old style romans, "modern" roman types, actually developed in the 18th century, are precise and almost mechanical in construction. They are distinguished by pronounced thick-and-thin letter strokes.

Aldus Manutius was responsible also for the introduction into type (in about 1500) of the slanting "chancery" or *italic* type. Named after Aldus' native Italia and said to be designed after the sloping hand-writing of Petrarch, great Italian poet and humanist, Aldus' *italic* type followed the style of cursive writing which paralleled the more formal script. However, the italic designs

which we employ today as companion faces to roman types probably derive from the more graceful italic of Ludovico Arrighi, a Vatican scribe. Early italic faces featured upright capital letters, italic capitals not being sloped until about 1540. Italic type was used as text at first because of its economy in making possible more words on a printed page, but in time italic came to be selected for special use where emphasis or distinction was required.

The great type designer Garamond probably drew upon the type faces of Jenson and Aldus for his roman faces and followed Arrighi for his italic. The two designs, roman and italic, became companion faces during the mid-16th century in Garamond's time. Independent of manuscript forms, Garamond's designs were noted for their clarity, freedom, delicate beauty and gracefulness of design. Many very legible and practical present-day types are based on them.

Other designers who followed Garamond included Robert Granjon, a Frenchman who cut new faces, including italics based on Garamond's faces, for the Holy See in Rome; and Christopher Van Dyck, of Amsterdam, who cut many beautiful types. Dutch fonts, including the type faces of Bartholomew and Dirck Voskens, were in the ascendancy for some years.

An advancement in roman letter development and a step toward modern type was the very regal face cut by Phillipe Granjean for Louis XIV and called "Roman du Roi Louis XIV." This letter was adapted and redesigned by Fournier, who narrowed its proportions.

Typography in England was advanced by William Caslon (1722) who followed Jenson's designs among others, producing type faces that combined great beauty with readability. The type that bears the name Caslon remains a most practical, effective and *usable* type face—especially in the field of advertising.

A generation later (in 1750) John Baskerville of Birmingham, type designer, paper maker, printer and literary perfectionist, introduced strong, expertly designed types, including the first of the "modern" faces.

The vigorous faces of Caslon and Baskerville, together with those of Garamond, remain great basic types.

In France, Francois Didot (1730-1800) and his sons produced many interesting faces, including types of a modern design. In 1770 Didot introduced the Pierre Simon Fournier *point* system of determining type sizes—an important contribution to printing.

With the 18th century came the type faces of the "modern" designers—as typified by the precise and mechanically perfect faces of Giambattista Bodoni. The type faces of Bodoni in Italy and Didot in France featured *modern* lines in the construction of roman letters, including thick-and-thin letter strokes and

USEFUL BODY TYPES

Baskerville *Baskerville Italic*
Bodoni Book *Bodoni Book Italic*
Bodoni *Bodoni Italic*
Bookman *Bookman Italic*
Caslon *Caslon Italic*
Caledonia *Caledonia Italic*
Caledonia Bold
Century Oldstyle
Century Oldstyle Italic
Cheltenham Medium
Cheltenham Medium Italic
Cloister Bold *Cloister Bold Italic*
Nicolas Cochin
Cochin Italic
Cochin Bold
Cochin Bold Italic
Garamond *Garamond Italic*
Garamond Bold
Garamond Bold Italic
Garamont *Garamont Italic*
Goudy Bold
Goudy Bold Italic
Goudy Extrabold
Goudy Old Style
Goudy Old Style Italic
Granjon *Granjon Italic*
Jenson
Kennerley Old Style
Kennerley Old Style Italic
Scotch Roman
Scotch Roman Italic

Bernhard Gothic Light
Bernhard Gothic Light Italic
Futura Light
Futura Light Oblique
Futura Medium
Futura Medium Oblique
Futura Bold
Futura Bold Condensed
Spartan Light
Spartan Medium
Spartan Medium Italic
Spartan Heavy
Spartan Heavy Italic
Tempo Light
Tempo Light Italic
Tempo Medium
Tempo Medium Italic
Twentieth Century Light
Twentieth Century Light Italic
Twentieth Century Medium
Twentieth Century Medium Italic
Cairo *Cairo Italic*
Cairo Bold ***Cairo Bold Italic***
Girder Heavy
Memphis Light
Memphis Bold
Memphis Bold Italic
Stymie Light · *Italic*
Stymie Bold · *Italic*
Lydian *Lydian Italic*
Lydian Bold ***Lydian Bold Italic***

sharp, horizontal serifs (which followed letter forms in manuscripts of several hundred years before). These innovations exercised a great influence on the development of typography.

Thorne's "Fat Grotesque," designed in England in 1800, was a novel and popular face. Louis Perrin, at about the same time, cut new faces based on ancient Latin inscriptions. "Scotch Roman," a popular book type, evolved in about 1830. And "Revived Old Style," another serviceable Scotch type, came along some twenty years later.

Theodore De Vinne, leading American printer of the last of the 19th century and the first of the 20th, was responsible (in 1876) for the introduction of the "Century" faces. Use of the point system for measuring type was introduced in America at about the same time.

One of the great milestones in printing was the invention in 1885 by Otmar Mergenthaler of the linotype machine which introduced a great new era in printing.

William Morris in England in 1891 exercised an important influence on type, introducing strong designs, including his "Golden type."

The 20th century brought "Cheltenham," designed in the United States by Goodhue and Kimball. And "Cloister" and adaptions of Garamond's faces were finding immediate favor. "Cooper" was accepted with enthusiasm. Frederic W. Goudy, American titan of type, was soon producing many great and popular faces which will wield an influence upon the designing of type for many years to come. Modern advertising is especially indebted to Goudy for his influence on the development of bold, clear, legible and attractive type.

Different type foundries each may feature a version of a popular type style. Several type foundries, for instance, produce "Garamond" faces with very slight variance in design and all based on Garamond's types.

Foundries each may produce a type of different name, but of great similarity—for example, "Stymie," "Beton," "Memphis," "Karnak" and "Girder," which follow the same basic design. Types, obviously may be based on the same idea, varying but slightly except by name.

Because of the similarity of type faces it is best before specifying a certain type to find out if the printer has the type available in the size desired. He may be obliged to substitute a comparable type face or a different version of the same basic design.

Many thousands of type faces have been cut and introduced since Gutenberg's first black-letter type-set line, but the most popular faces, the most legible and most frequently used types can be found within a count of scarcely more

than a hundred designs. Few printers, newspapers or typographers will have all of these, but their type cases usually will contain a representative selection.

Script styles and cursive types frequently may be found useful—often for ad headlines, sometimes where hand-lettering can be effectively simulated. Black letter (or "Old English") may serve when dignity or formality is required.

Very frequently one of the older type styles might be found and used for an appropriate effect that will appear to be fresh and different even though the type supposedly is old-fashioned. Unusual or odd type also may serve a special need.

Lastly, the old-time show-business types, faces like *Barnum* and *Playbill*, occasionally will be found in print shop or composing room. They might be dusted off and used to point up the nostalgic appeal of the Nineties or the colorful atmosphere of the circus.

The first requisite in type selection is legibility, which may be affected by *arrangement*—the manner in which type is used. Also important is the *appropriateness* of type to mood or layout, and the desired *feeling*, a reflection in the type of the impression the advertisement must deliver.

Readability is the most important consideration and type must be selected that will not slow the reader's eye. It will be found that the more familiar type faces will prove most legible and most acceptable.

Type can deliver its message haltingly and make reading a laborious chore —or type can be bright, clear, easy to read. The choice is yours. Let your selection of type mirror your meaning.

CHAPTER

7.

TYPOGRAPHY— ITS USE

HOWEVER clever or potent the sales message, it must depend for clear, forceful delivery upon *type* and its use in advertising production. Careful selection and specification of type face is, therefore, of prime importance.

The moods evoked by type may attract or repel, please the reader or lose his interest. Type can substantiate a sales message or weaken its appeal. Type is your voice in print. It should be compatible with your message. Select, set and use type with care.

The brightest advertising copy must be transposed into cold, hard metal before it can be impressed upon newsprint. *Composition,* the newspapers call it.

The advertiser will become familiar with available type through regular use or through a study of type books which will show available type, borders and rules. Type specimen books (supplied by newspaper or typographer) should be kept at hand for ready reference. They will guide the advertiser in endeavoring to visualize layout and specify type.

When type is not specified the compositor or typographer must make the selection. He may do this with care and skill. However, the advertiser's apparent lack of interest may have an influence upon the care, or the lack of it, with which the advertisement is put together.

With experience the advertiser will be able to determine the available type style and size most readily adaptable and most suitable for his displays.

USEFUL DISPLAY FACES

Bodoni Black
Bodoni Black Italic
Bodoni Ultra
Bodoni Ultra Italic
Caslon Bold
Caslon Bold Italic
Caslon Bold Condensed
Caslon New
Caslon Italic New
Caslon Old Face Heavy
Caslon Heavy Italic
Century Bold
Century Bold Italic
Century Bold Condensed
Century Bold Extended
Cheltenham Bold
Cheltenham Bold Italic
Cheltenham Bold Condensed
Cheltenham Bold Condensed Italic
Cheltenham Bold Extend'd
Cooper Black
Cooper Black Italic
CORVINUS
Ludlow Black
Ludlow Black Italic

GOTHIC Alternate Gothic
GOTHIC Gothic Condensed
GOTHIC GOTHIC EXTRA CONDENSED
HEADLINE GOTHIC
TITLE GOTHIC
Franklin Gothic
Franklin Gothic Italic
Franklin Gothic Condensed
Franklin Gothic Extra Condensed
Bernhard Gothic Extra Heavy
Kabel Black
Twentieth Century Extrabold
Twentieth Century Ex. Italic
Tempo Heavy
Tempo Heavy Italic
Futura Display
Othello
Beton Bold
Beton Bold Condensed
Beton Extra Bold
Karnak Black
Karnak Black Italic
Memphis Extra Bold
Memphis Extra Italic
Stymie Black
Stymie Black Italic
Stymie Bold Condensed

Headline type face is of especial importance. Boldface type (used in good taste) or words set in italic or script can deliver special emphasis and attract special attention.

Through long association certain styles of lettering and type have become identified with a certain *atmosphere* or feeling—black letter (Old English) with formal impressiveness or church announcements; roman with dignity; sans-serif with modernity; italic with emphasis and movement.

The *choice of type* may reflect these and other qualities: sincerity, dignity, formality, efficiency, quality, luxury, class, strength, power, activity, gaiety, liveliness, economy, masculinity, femininity, modernness, daintiness, beauty, vigor, excitement, sensation.

For instance—delicate old-style roman, script, or lightface italic type may create an abstract impression of grace, femininity or elegance. Heavy or bold types suggest weight and strength. *The type you choose to use may reflect the thought your words express.*

The selection of type (size and face) will be dictated by the mood of the message, available space, type appropriateness and ready reading. Since some type faces are thin and slender, others wider, type selection must take into consideration the number of words that may be put into a given space.

Numerous type faces and many styles and sizes of types are at the advertiser's disposal. Much of the type *used in advertising* will be hand-set, using *foundry type* because of brief copy and because hand-set type usually is more adaptable and can be made to present a better appearance. However, requirements of speed and economy will cause most text in larger quantity to be set by machine.

Most type will be machine-set by Linotype or Intertype which cast a complete line on a common base or slug. (A linotype machine is operated typewriter fashion. Keys direct matrices or molds into position for the casting from molten metal of complete lines.) Or type may be set by Monotype, a typesetting machine which casts individual type characters.

Larger display type may be set by Ludlow *type-caster,* a linecasting machine that employs hand-set matrices or dies from which solid lines are molded. Or hand-set foundry type can be used. Before the invention of machines to cast type, all type was supplied by foundries in individual characters and set by hand. Foundry type, besides being slower to set, will eventually show wear because of repeated use. This applies especially in newspaper printing where type is subjected to great pressure in making page matrices. Machine-set type is resmelted after use and is always new and fresh.

Usually the advertiser will have a fairly wide choice of type at his disposal —basic faces at least. But he should not try to use every available type style when marking copy, or the advertisement may look in print like one of the newspaper's type specimen sheets. Some of the early advertisements did just that—the printer tried to exhibit all of the various type fonts at his command, to the detriment of the message being delivered.

Copy for periodicals may require various type faces, while newspaper demands will tend to become more or less standardized—guided by acquaintance and the typographical limitations of the newspaper.

It will be found that a comparatively few families of type will satisfy the demands of most newspaper advertisements. However, an unvarying field of type, without emphasis or differentiation, would prove monotonous, uninteresting and uninviting. Variation of size, weight and possibly of face is necessary if a large amount of type is used.

Although different families of type may get along together, it is safer and usually better harmony to keep to the same type family, employing faces which bear a relation or affinity to each other.

Roman and modern gothic types do not always mix readily in close combination—unless used with skill. Also, boldface type closely combined with type of a thin, delicate design might be incongruous and discordant to the eye (although, again, in the hands of an expert a refreshing new effect might be achieved).

The various type styles and faces ordinarily available in a single type family usually will supply adequate contrast. Available usually will be a lightface type for text, boldface for headlines and display type, italics for emphasis. There also may be a medium, an extrabold, a condensed, a bold-condensed and perhaps an extra-wide extended or expanded type.

A decorative *swash* initial (a larger, fancier first letter) sometimes is used in advertising to set off a sentence or a phrase, to draw readers into the copy the initial heads. However, type is not desirable if it is so decorative, bizarre or unusual that it draws attention to itself *as type* rather than to the message it delivers. Such type may be used sparingly in some instances—as in giving character to a title or a headline.

Most type styles are available in various widths and weights, in light, regular type like this and in boldface (type like this). Bold types, having thick, dark strokes, usually will be selected where strong emphasis is required, or for ad headlines where the effect of strength or power is to be registered. It may be used to distinguish one or several lines or a short paragraph. As a general rule masses of type seldom should be set in boldface type.

Type of all kinds is divided into two basic divisions—CAPITALS (or *upper case*) and small letters (*lower case*). *"CAPS"* will be specified if copy is to be set in all capitals. Generally speaking, capitals should be reserved for headlines and for special words. Blocks of copy set in all-capitals are monotonous, uninviting to the eye and slower to read as compared with the more familiar arrangement of *"upper and lower."*

In fonts of movable type the capital letters are kept in separate compartments in one case or tray (the "upper case") and the small letters are kept in a second case (the "lower case") accounting for the designations "upper" and "lower." Instead of being arranged alphabetically type is placed in the cases for convenience, according to most frequent use. Numerals and punctuation marks also are included in a font of type.

The specification "upper and lower" means a combination of capitals and small letters, upper case and lower case, with the first word of sentences and proper names starting off with capitals.

Reserve for special or unusual headlines the use of *false caps*—each word of a sentence beginning with a capital letter, other letters being set in lower case type. This arrangement makes for an unfamiliar appearing line of type which should be used sparingly.

Some type faces also are available in *small capitals*—permitting a line LIKE THIS. Or, using caps and small caps, LIKE THIS.

Breathing space must be allowed on all sides of type when it is figured into an advertisement. Type can't be set jam-up against a border or set rule. Some space is necessary because of the shoulder on both type and rule.

Visibility and consequent attraction-power will be increased as the size of type is increased—to a degree. However, the size of type selected must not be too large for available space. A loud voice isn't always the most persuasive. And even if the type can be inserted, the space might be too tightly crowded for good appearance.

Condensed type isn't especially legible and its use should be avoided unless forced by space limitations and necessary inclusion of copy, as by billing commitments in theatrical advertising. The eye may be slowed (and discouraged) by closely-designed, closely-set type. It may be speeded by the freedom of open design and open, easy-to-read type faces.

Type that is too small for legibility should be avoided. Very small type (6-point or smaller) is difficult to read.

If in doubt about type size, clip out or trace a sample line of a selected type from another advertisement or from the newspaper's style-sheet and try it against available space. Test the type for size, count it for characters (types

SCRIPT AND CURSIVE STYLES

Bernhard Cursive
Bernhard Brushscript
Brush
Commercial Script
Caslon Italic Swash
Coronet Bold
Coronet
Gillies Gothic
Gillies Gothic Light
Goudy Cursive
Grayda
Hauser Script
Kaufmann Script
Kaufmann Bold
Lydian Cursive
Legend
Scribe
Signal Black
Signal Medium
Signal Light
Stylescript
Stylus
Traflon Script

FOR SPECIAL EFFECTS:

AGENCY GOTHIC
Allegro
BROADWAY
BALLOON BOLD
BALLOON EXTRABOLD
BALLOON LIGHT
CARTOON BOLD
CARTOON LIGHT
CAIRO OPEN
EMPIRE
Flash Bold
Flash
HADRIANO
Hollywood
Metropolis
MODERNISTIC
Nubian
NEULAND
Paramount
PEIGNOT
Pen Bold
PERICLES
Samson
SHADOW
STENCIL
Tower
Typewriter

vary in width), experiment for appearance and color. Once the character count of a line-width is ascertained, typewritten copy can be figured to available space and typewriter stops set accordingly. Careful estimation will disclose the number of letters of a given size that might be accommodated in a line of a certain width. Counting of type characters—space between words being counted as one character—will make it easier to *justify* lines of type, to even the length of all lines.

Copy should not be set too wide, in lines that are too long. The reader is accustomed to lines of a certain average length, his eye is accustomed to reading a line of type in a certain number of *takes* or stops. If lines are much longer or shorter than average, they may produce visual dissatisfaction and tire the reader —and lose him.

Longer lines than normal may cause *doubling* (re-reading a line to understand the meaning). Newspaper readers are accustomed to scanning small type set in column width, approximately two inches. Larger type makes possible a longer line—holding lines, however, to an average of seven words for comfortable reading. As a general rule eleven words or about 48 characters should be the maximum width of a line of advertising copy. Thirty-nine lower case characters, or an alphabet and a half, has been adjudged the most readable line length. Longer lines will require greater leading or spacing between lines.

An acquaintance with type and composing room terms necessarily will include *point* size—which indicates the height of the type, not the width. Early type sizes were indicated by name (as *Brilliant, Pearl, Agate*) until the point system was adopted as the unit of type measurement.

One point (or "pt.") in type measurement is practically equal to and figured to be 1/72 of an inch. (Actually it is .01383 of an inch.) Six points equal 6/72 or 1/12 of an inch, since 12 unspaced 6-point lines equal an inch.

A desired size of type will be indicated by specifying *point*. The type in which this text is set, for example, is 14-point.

This is 6-point type, about the smallest type for practical use, too small for most purposes.

This is 8-point, difficult to read in text; useful in coupons or where much must be compressed into small space.

This is 10-point, a safe face for legibility.

This is 12-point, a very readable type size for text.

A selected type face may be available in a number of sizes (the same face but different point values). Type measured by point, with occasional exception, will run as follows: 6, 8, 10, 12, 14 points for *body* type and 18, 24, 30, 36, 48, 60, 72, 84, 96 and up to 144 points for *display* type.

The point measurement of type indicates the vertical shoulder-to-shoulder measurement of the metal *base* of a type character (the *body* or slug upon which the letter is fixed) and not the measurement of the letter face which makes the printed impression. The type base must be larger, top and bottom, than the type face to allow for the *ascenders* (as in lower case b, d, f, h, k, and l) and *descenders* (as in lower case g, j, p, q and y). These letters, plus the capitals, will be raised above or lowered below the other letters of the alphabet. This allowance on the type base also assures the effect of space between lines of set type.

It should be noted that there is often a height variance in letter faces of the same point size but of different design. Some types (with short descenders, usually) may be large on the type body. Other faces of the same point size will be smaller in design if they have longer descenders. Type selection must be based on the appearance of the type face as well as upon its point size.

Type *thickness,* height from surface to base, has been standardized at 0.9186 of an inch.

A *pica* (or correctly, a *pica-em*) is the standard composing room measurement of *width* in layout and printing and is equivalent to 12 points or 1/6 of an inch. Two and a half inches in width, for example, will be 15 picas. Half picas (6 points) also may be specified.

The term *pica* originally indicated the 12-point size of type. An *em* is the square of the capital letter "M," the squarest of letters. The 12-point "M" (or *pica-em*) was established as the composing room unit of measurement to indicate width of lines, columns or copy or to indicate indentation or spacing in copy arrangement. (This text, for instance, is set 36 picas, or *pica-ems,* in width.) The *em* term in printing ordinarily refers to the 12-point em. Half an em is called an *en.*

Agate line, the unit by which advertising lineage (column depth) is often computed (regardless of the size of type used in a layout) is equal to 1/14 of an inch. When type sizes were denoted by name instead of by point it was noted that 14 lines of small "agate" type could be put into a single inch of newspaper space. The name has persisted as a unit in advertising space measurement, an inch of single column newspaper space being reckoned as 14 agate lines (or, simply, 14 *lines*). Many newspapers, however, will measure advertising space in inches at so much per column inch. Type in the agate size is used for classified pages and in some newspapers for small page-one agate line ads at the bottom of columns.

The shoulders of the slug upon which a type face is mounted serve to separate lines of type, assuring a division of white space between lines. How-

ever, the lines may be separated further if desired by the employment of *leading* —thin strips of metal, lower in height than the printing surface of the letters, which are inserted between the lines of set type. *Leads* are equivalent in thickness to 1, 2, 3, or 4 points. *Slugs*, which are 6-point or 12-point leads, may be used. "Set solid" describes lines of type set closely together, not leaded.

"Leaded type" can be specified, meaning that type will be cast on thicker slugs or bases—as 8-point type set on a 10-point slug. This saves the compositor the trouble of putting individual leads between the lines.

By the use of leading, copy can be spread out, *given air*. The *color* (degree of darkness) of an area of type may be lightened. If there is sufficient space in the layout, leading lines of type and leading between paragraphs will improve legibility and increase readability—if not carried to extreme. Leading is especially desirable in newspaper advertising where it facilitates hurried reading. Leading will spread out the lines of type, however, and reduce the number of words that may be printed within a designated space.

Certain type faces seem to require some leading for best legibility, especially boldface type and type faces that fill a large part of the type body, leaving little shoulder. The advertising artist must consider leading and figure it into his copy.

Lines of type may be spaced out in *width*, too—*letter-spaced*—the individual letters being separated to an increased extent. Letter-spacing should not be extreme because normally spaced type is easier to read and presents a more favorable impression. Sentences set in capitals usually may be improved by letter-spacing because of the preponderance of horizontal lines in capital letters.

A knowledge of printing is valuable in the preparation of advertising. So is an acquaintance with the typographical and mechanical capabilities and limitations of the newspaper or printer. A tour through the newspaper's composing room is a worth-while experience.

Visibility and legibility are the first requirements in type selection. *Easy reading* should dictate type choices.

Common sense and the judgment of the eye, guided by acquaintance and experience, will influence type selection and use.

Copy must be *attractive*, it must be *readable*.

MARKING COPY

Instructions to the composing room and type specifications should be inscribed on layout paper margins.

"SHOW BUSINESS" STYLES

P. T. BARNUM

BROADGAUGE BURLESQUE

BUFFALO BILL

ELGRADORA Flying Trapeze Hobo

JIM CROW Playbill TUSCAN

COLORFUL OLD TYPES

Antique Aquatint Bizarre

Bowl DEMETER Egyptian

Fashion Flirt GENTRY Kismet

ORLEANS RADIANT

"BLACK-LETTER" FACES

American Text Caslon Text Cloister Black

Goudy Text Old English Primitive

Washington Text Wedding Text

Specifications should be clear, accurate, easy to read and understand. They should not take the typographer's time with unnecessary details.

The *day and the date* that an advertisement is to appear in the newspaper should be written at the top of the layout paper. Also the *ad size* and the *name of the newspaper.*

Type specifications should be clearly indicated; and as a further guide to the compositor, a pencil line may be drawn from instructions directly to the related copy. Instructions should be encircled to distinguish them from copy inscribed on layout margins, it being understood that encircled words are not to be set in type.

Small copy probably will not be written into the space where it is to appear. Instead, a number of parallel lines usually will be drawn in the space, the drawn lines corresponding roughly with the calculated number of set lines. Line lengths should indicate the measure in which type is to be set. A *key* letter written across the lines (the letter "A," for instance) will indentify accompanying copy which is marked with a matching letter.

If there is a large amount of copy, it should be typewritten on a separate sheet of paper—using one side only—properly identified, and clipped to the layout. Typewritten copy also is identified by key letters, with type face and size specified. Submitting copy in separate *takes* will make it possible for several compositors to work simultaneously at setting the advertisement.

Copy must be plainly prepared and legibly written if the layout is to be set accurately. Some letters may be difficult to distinguish if carelessly written. If paper of a distinctive color in a light tint is used, it will serve to identify the copy in the composing room.

If the advertiser's wishes are complete and clear and instructions are plain, the newspaper's composing room will translate copy into type and metal with greater ease and with better results.

PROOFS

The advertiser will be anxious to see in advance how his advertisement will look in print. He will require an advance *proof* which should be checked carefully.

A proof is an impression on paper of an advertisement as it has been set in type, submitted to the advertiser while there still is time for corrections. It is the advertiser's safeguard against error is print.

Advertising copy should be prepared sufficiently far in advance and delivered to the newspaper early enough for proofs of the completely set advertise-

PROOFREADERS MARKS

OR	DELETE. TAKE OUT LETTERS OR WORDS INDICATED
	DELETE AND CLOSE UP
OR #2	CLOSE UP, NO SPACE
#	INSERT SPACE
OR	LESS SPACE
	EVEN SPACE
	LOWER LETTER OR WORD
	ELEVATE "
[	MOVE TO LEFT
]	" TO RIGHT
	STRAIGHTEN LINE
	ALIGN TYPE
ld>	INSERT LEAD BET. LINES
	INDENT (ONE EM)
	MAKE NEW PARAGRAPH
no ¶	RUN IN SAME "
tr OR	TRANSPOSE
(?)	QUERY (SEE MARGIN)

^ >	CARET. INSERT AT THIS POINT ADDITIONS (IN MARGIN)
,^	INSERT COMMA HERE
'	INSERT APOSTROPHE
"	DOUBLE QUOTES
⊙	INSERT PERIOD
⊙	" COLON
?/	" QUESTION MARK
	TURN INVERTED LETTER
X	REPLACE IMPERFECT TYPE
A	REPLACE INDICATED LETTER WITH CAPITAL
a	REPLACE WITH LOWER CASE
wf	TYPE FACE WRONG FONT
stet	LET IT STAND AS IS
(sp)	SPELL OUT
caps	SET IN CAPITAL LETTERS
sc	" " SMALL CAPS.
lc	LOWER CASE LETTERS
ulc	UPPER AND LOWER CASE

ital = *Italic* • rom = Roman • bf = **Bold Face** • CAPITALS • SMALL CAPITALS

(NOTE USE OF UNDERLINES)

ment to be returned. The proof should be checked for misspelled words and typographical errors or irregularities such as broken letters or type from a wrong font.

Use of *proof-reader's marks* will save time and effort in indicating corrections on proofs. Some proof-reader's symbols seldom are used. Others, employed frequently, should be at the ad-writer's command. The number of corrections may be reduced if copy instructions are explicit and type wishes plainly specified.

Typographical corrections should be indicated on proof margins (not within the ad), the proof then being returned to the newspaper. If the proof shows that the ad has been correctly set, the advertiser's okay usually is added and the proof initialed.

Room for improvement may be apparent when the proof of an advertisement is returned. Slight alterations might be possible, time permitting; but there may be additional costs if revisions are at variance with original copy. Careful preparation of copy ordinarily will eliminate the need for later changes. Be sure that advertising copy is *right* before it goes to the newspaper or printer.

Hand-drawn ads may be prepared with all elements in place, eliminating the urgency of proof-checking. However, when engravings are made, the engraver will submit a *brown print*, if requested, before putting the layout on metal. This is a print made from the negative of the art. Corrections thus are possible, but they will involve added effort and expense plus considerable extra time.

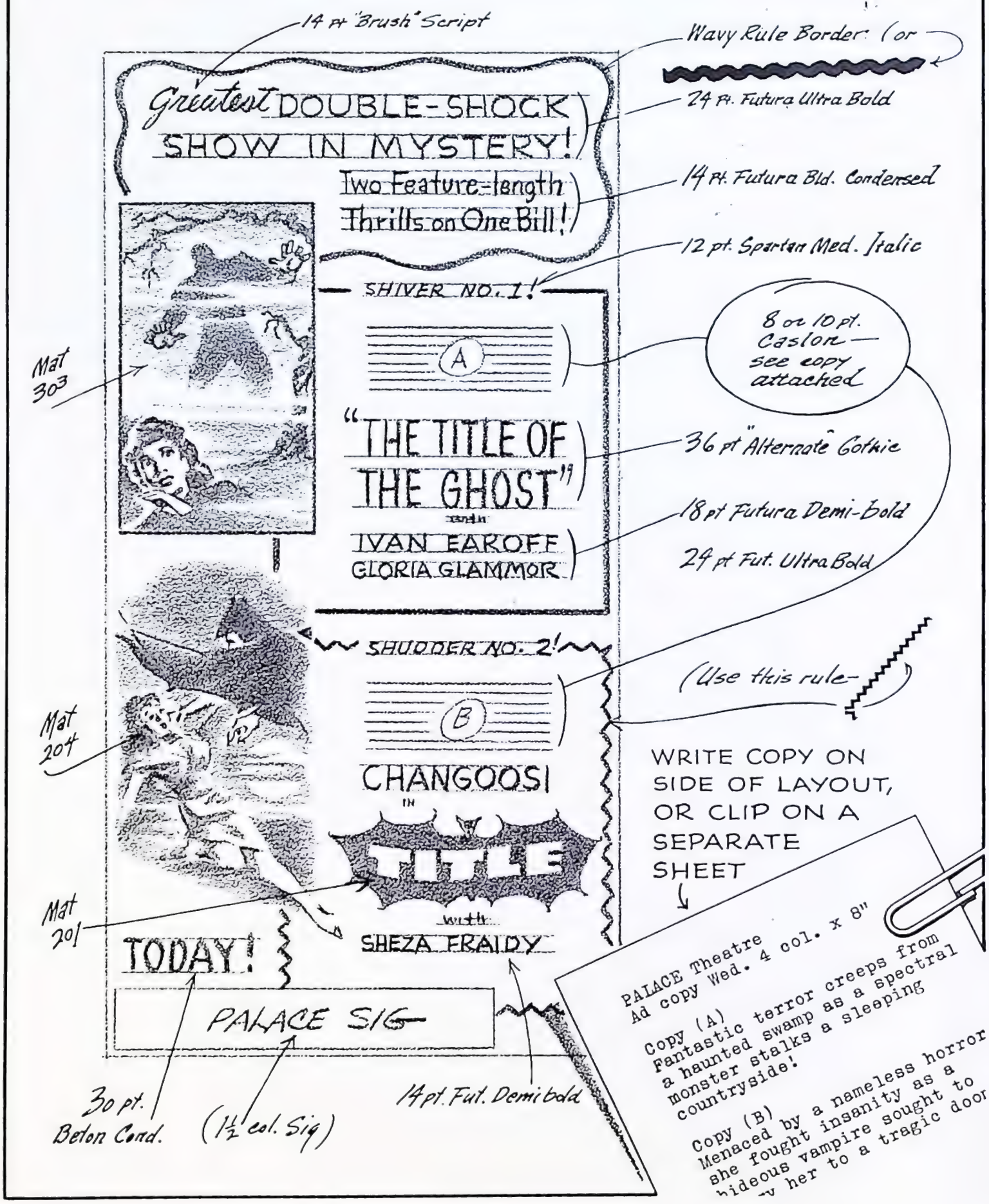
If the advertiser is curious about the way an advertisement will appear in the newspaper's columns he can gain a fair idea by clipping out the ad-proof or folding under the edges and placing the proof against the columns of a copy of the newspaper.

In some instances the need for absolute accuracy will dictate the request for a revised or *corrected* proof, a second proof taken after corrections have been made. Some involved copy, especially department store displays, may necessitate a second proof or even a third before perfect accuracy is assured. However, the time element in much newspaper advertising, and especially theatrical copy, usually will prohibit second proofs.

Most newspaper type will be set by linotype or by Ludlow type-caster; when there is a misspelled word or a wrong letter in a machine-set line the entire line must be reset, since the line is cast as a single unit. Thus it is possible in correcting one error in a line of type to make a second error. The percentage of error of this kind fortunately is very small. Hand-set type is corrected merely by changing individual letters.

MARKING LAYOUTS FOR TYPESETTER--

TO INDICATE DESIRED TYPE FACES, POINT-SIZE, POSITION


14 pt "Brush" Script
Wavy Rule Border (or
Greatest DOUBLE-SHOCK SHOW IN MYSTERY!
24 pt. Futura Ultra Bold
Two Feature-length Thrills on One Bill!
14 pt. Futura Bld. Condensed
12 pt. Spartan Med. Italic
SHIVER NO. 1!
Mat 303
A
8 or 10 pt. Caslon — see copy attached
"THE TITLE OF THE GHOST"
with
IVAN EAROFF
GLORIA GLAMMOR
36 pt "Alternate" Gothic
18 pt Futura Demi-Bold
24 pt Fut. Ultra Bold
SHUDDER NO. 2!
(Use this rule-
Mat 204
B
CHANGOOSI
IN
TITLE
with
SHEZA FRAIDY
Mat 201
TODAY!
PALACE SIG
30 pt. Beton Cond.
(1½ col. Sig)
14 pt. Fut. Demi bold
WRITE COPY ON SIDE OF LAYOUT, OR CLIP ON A SEPARATE SHEET
PALACE Theatre
Ad copy Wed. 4 col. x 8"
Copy (A)
Fantastic terror creeps from a haunted swamp as a spectral monster stalks a sleeping countryside!
Copy (B)
Menaced by a nameless horror she fought insanity as a hideous vampire sought to ...w her to a tragic door

CORRECTING THE TYPE-SET AD:

DEMONSTRATING THE USE OF PROOF-READERS MARKS

1	TYPE FACE WRONG FONT
2	DELETE AND CLOSE UP
3, 8, 11	TRANSPOSE
4, 12	INSERT LETTER INDICATED
5	TURN INVERTED LETTER
6	REPLACE WITH CAPITAL
7	REPLACE WITH LOWER CASE
9	CLOSE UP, NO SPACE
10	REPLACE IMPERFECT TYPE
13	INSERT LEAD BET. LINES

The advertiser should be supplied with a proof showing all cuts in place so that he can inspect the quality of engravings or stereotypes and be assured of proper placement. A proof usually will not be as clear as actual newspaper reproduction but some indication of the results to be expected from the engravings can be obtained.

Proofs are the advertiser's protection against error. To be sure, to play safe—*see a proof!*

COMPOSING ROOM CONTACTS

Day in and day out, the composing rooms of newspapers deliver swift, reliable and satisfactory jobs of composition, competently and creditably reproducing ad layouts in metal.

It is also true, however, that many well thought-out advertisements, carefully and painstakingly prepared, have become the victims of composing room mayhem. A rushed or indifferent compositor can transpose a set advertisement into a nightmare of typographical hodgepodge, or at best something less than desired in the way of display.

In much advertising placement, the advertiser or agency will have no opportunity for direct contact with the men who put the advertisement into print. In many instances, however, it is possible for the ad-writer to become acquainted with the compositors who *set* his copy and the makeup man who lays out the pages and assigns ad *position*. These friendly contacts may carry influence toward more carefully set ads and better page *position*.

If advertising copy is carelessly prepared, the compositor may feel that since the advertiser apparently cares little for the appearance of the ad, why should he? And if copy is submitted at the last possible moment before deadline there is simply not sufficient time for the composing room to turn out a satisfactory job. Difficult copy requires *time*—for which there is no substitute.

No newspaper and no compositor intends or wants to set an ad in an unsatisfactory manner. A cooperative spirit in copy preparation will influence composing room cooperation. Personal acquaintance will help.

By following an advertisement through the processes of composition the advertiser may discover composing room capabilities and limitations.

When possible or convenient, the advertiser should become personally acquainted with newspaper department heads. The publisher or editor, city editor, drama editor, film reviewers, columnists, advertising manager, business manager—all may prove to be valued friends.

CHAPTER

8.

PRINTING PROCESSES

PRACTICALLY all advertising in the daily press is printed by *letterpress.* The word "letterpress" means printing from a raised surface, with the familiar rubber stamp as the best example. Type and engravings form the elevated surfaces. When ink is applied to such surfaces and paper is pressed firmly against them, an impression is transferred to the paper and the basic operation of printing is accomplished.

Wood-block line cuts supplied an early method of impressing inked designs on paper by relief method. Areas which were not to print were cut away, printing areas remaining high. Modern type and engravings register an impression in similar manner.

For basic letterpress imprint, type is first set and engravings put in place. If hand-set foundry type is used, it is picked out of letter compartments and *set* in a small, narrow metal tray, a *composing stick,* which the compositor holds. Hand-set type may be used for *job* work and for some newspaper printing. The present practice in using hand-set type is to set and proof, the proofs then being pasted into layouts for reproduction by engraving or other processes.

After type has been set, proof-read and corrected if needed, the composition (type and/or engravings—the completed copy in metal) is *planed down* by lightly tapping a wooden block over the set type to level off the printing surface.

With pressure or *squeeze* being applied evenly, type is locked up with *quoins* (wedge-like lock-up devices tightened with a quoin key) in a *chase* (a rectangular metal frame), the completed unit being called a *form*. *Furniture* (small strips of wood or metal) is used to fill in the area between the edge of the composition and the chase. Newspaper forms are locked up by tightening screws which apply squeeze at one end of the form and move wedges against one side.

Hand-set type is returned to correct type case compartments after use in printing, whereas cast type is resmelted, which means that it is always new, never worn.

Except in newspaper printing, *make-ready* usually is employed to assure even printing pressure. This consists of slightly elevating the *tympan*—the hard-finished oil-treated paper that attaches over the *platen* or impression cylinder—opposite low or light printing areas. Pieces of tissue cut to match the outlines of light or low spots in the form are placed beneath the tympan sheet and opposite to the form on the press.

Earliest hand presses were screw-operated to bring pressure on paper placed above the printing surface. A system of levers eventually replaced the screw to more speedily apply printing pressure.

Basic printing presses today include *cylinder, platen* and *rotary* presses, the latter including *perfecting* presses used in newspaper printing.

Platen presses register a complete and instant impression on paper—much after the fashion of a rubber-stamp brought into flat contact with paper. The printing form is locked on the press in a vertical position. Inking rollers, traveling over an inking disc, traverse the form with each cycle of the press. The platen receives the paper as it tips outward toward the operator, then rocks upward to press the paper against the vertical printing form.

Cylinder presses employ a revolving cylinder to impress the paper against the flat type form. The bed which holds the form moves back and forth (a *horizontal* press) or up and down (a *vertical* press) in synchronization with the moving cylinder which rolls the paper against the form.

Rotary presses, which produce great speed in printing, employ curved printing cylinders against which impression cylinders turn to imprint the paper. Rotary *perfecting* presses, used by newspapers, imprint both sides of the paper which is fed from a reel. Cut and folded newspapers are delivered with great speed.

In making printing cylinders or *stereotypes for rotary press use,* a matrice or mat is first molded from each completely set and locked-up page of type and engravings. A stereotype *mat,* a newspaper page-size sheet of pulpy cardboard-

like material, is pressed against the locked-up form to receive an impression—which is reversed from the form, or *right,* since set type is *in reverse* for printing. Low places on the back of the mat are *packed* for support, backed up with pasted strips of fibre. The mat is placed in a curved casting box and molten lead is poured over it to form a cylindrical stereotype, shaped so that it will fit the press cylinder. The stereotype is trimmed, edges are beveled to assure correct size, and the back or inner surface is smoothly shaved to correct depth.

The semi-cylindrical page stereotypes are attached around the press cylinders, four around each side of the printing cylinder which is flanked by inking rollers and impression cylinders. The inking roller contacts other rollers which turn in a *fountain* of quick-drying ink. The impression cylinder, which has a soft, resilient surface, presses the moving sheet of newsprint against the stereotype surface. Two of these groups make up a press unit and several or many units may be employed.

In printing color, a separate press run for each color will be employed in *dry printing.* Several colors may be imprinted on the same press run in *wet* printing on cylinder or rotary presses.

The various methods of letterpress imprint deliver varying results in printing speed, performance and perfection. All letterpress methods, however, employ the basic principle of impressing paper against the inked relief surface, the *high spots* of type or cuts.

While most of the world's printing is done by letterpress, the lithographic *offset* method of printing also is widely used.

Offset printing is especially useful for reprinting or duplicating, some economy often being effected, especially in quantity printing. Economies offered by offset are reduction of press-preparation time, no need for makeready, multiple plates for quantity printing economically made, high press speed. Offset serves well for booklets, folders and for posters. Delicate type faces and fine line drawings may be perfectly reproduced. Fine half-tones or clean, clear *repro* proofs from previously set pages are faithfully reproduced.

Offset printing is basically a planographic process which indicates imprint from a *flat* or smooth surface. This means that, fundamentally, offset is also a *lithographic* process since the printing image is neither raised above the surface nor cut in.

The lithographic method of printing is based on the fact that grease and water will not mix, the two being mutually repellent.

Aloys Senefelder, in Bavaria in 1798, discovered the lithographic method of applying reversed grease-color designs to a flat or smooth surface (originally a fine-grained lithographic stone) for direct transfer to paper.

Senefelder used a mixture of grease, soap and lampblack, the grease uniting with the stone. Similarly, a lithographic design can be drawn on zinc or aluminum with grease crayon or greasy lithographic ink. Or the design may be prepared in grease pencil or greasy ink on lithographic paper and transferred by pressure to stone or plate. An image may be transferred from one stone to another or to a plate through the use of lithographic transfer paper.

In modern *offset printing* the image or design is photographically fixed on the chemically sensitized surface of a thin, flexible plate of zinc, aluminum or other metal which has been *grained* or roughened so that water and ink will be retained. Offset plates are attached around the cylinder of a rotary offset press.

Lithographic offset printing is a modern, high-speed method of applying the lithographic principle to printing. Distinguishing offset is the manner in which ink is applied to the printing cylinder and an impression from this inked plate registered on an intermediate rubber *blanket* (actually a rubber-surfaced cylinder) which transfers or *offsets* the printing image to the paper. The printing plate does not make direct contact with the paper.

In offset printing, a water-roller, which contacts other rollers that turn in a reservoir of water containing a small amount of acid, passes lightly over the cylindrical printing plate before each impression. Next the plate receives the ink rollers. The roughened non-printing areas of the plate retain sufficient moisture to repel the greasy or oily ink which possesses an affinity for the sensitized printing area.

Offset plates are produced by exposing the sensitized plate to light through a photographic negative of the art design. A screen must be applied to continuous tone areas as in making engravings for letterpress printing. A screen (as fine as 200-line) may be already present in the material to be reproduced. Copy for offset must be complete and clean.

After exposure the plate is inked. A washing process removes the ink from the unexposed areas, while exposed portions hold the inked image. Printing areas will then accept and hold ink as it is applied in printing.

The plate image in offset printing is *right*, not reversed as in letterpress printing. The image on the intermediate blanket cylinder is in reverse, but is righted again as it is transferred or offset to paper.

Deep etch offset plates have the printing image microscopically etched *in*—not deep enough to qualify as intaglio printing—but enough to insure sustaining of the printing design for longer press runs. The image is impressed on the plate through a photographic *positive*—the action of the light protecting non-printing areas, allowing unexposed image area to be etched *in*.

An innovation in lithographic offset printing is the bi-metal plate. The

printing image, photographically imposed on smooth, ungrained copper or similar metal, is treated with protective enamel. Non-printing (unprotected) areas of the plate are then given a microscopic coating of chrome which is grained by acid treatment—after which the protective enamel is removed from the printing image.

The printing image thus is on smooth ungrained copper, with surrounding non-printing areas microscopically higher, in chrome. The copper areas, which include each tiny dot and line, have an affinity for ink when it is applied, while the chrome tends to repel it. Each dot and line of image outlines are securely outlined as they fill with ink, preventing image deterioration in quantity printing. A screen as fine as 300-line can be supported, and the plate and its image will last indefinitely, assuring constant and continued rendition of tonal values. Similar bi-metal and tri-metal plates may be used in lithographic printing.

Gravure, the third basic method of printing, is a true intaglio ("cut in") process, the printing design being etched *into* the printing plate. The design is *below* the plate surface instead of being raised as in letterpress printing.

Intaglio (pronounced in-tal-yo) printing is said to trace to the desire of early artisans to retain records of designs engraved in metal, principally on armor. According to legend, a Florentine goldsmith discovered the intaglio method of imprint in about 1450. Intaglio printing did have its beginnings at some time early in the fifteenth century, but probably in Germany.

In gravure imprint or rotogravure the printing design is applied by photographic process to a copper cylinder and then etched into it. The dots that compose the printing image are imposed on the cylinder in the form of thousands of tiny depressions or cups. Variance in diameter and *well* depth of these cups govern lights and darks in imprint.

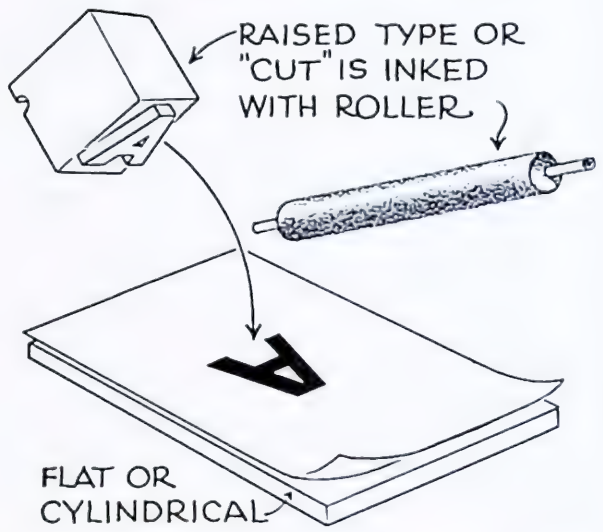
Employing a *positive*, the art or copy (using glossy black-and-white photographs, wash drawings on smooth board and clear, definite line work) is photographically imprinted on *carbon tissue*, a sensitized, gelatin-coated paper, the entire area of which has been previously exposed to a screen design. The carbon tissue is applied to the roto cylinder. *Exposed* areas of the carbon tissue are insoluble in water or acid. The carbon tissue backing and *unexposed* gelatin dissolve in water, and the unexposed areas (which will print) are etched *into* the cylinder according to the amount or degree of light reaching the sensitized surface. Dark areas on the positive (as lettering) permit little or no light to pass except for the screen which has been imposed. As a result the gelatin remains soluble in these areas, permitting the acid to bite deeper into the cylinder, resulting in deeper wells, heavier inking and darker imprint.

Gravure printing produces soft, pleasing variances of tone as the ink

PRINTING PROCESSES:

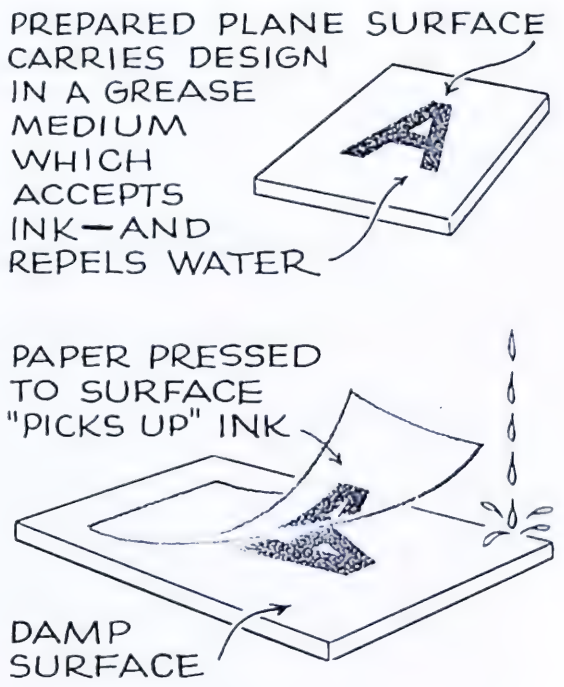
THE MECHANICS OF FOUR WIDELY-USED METHODS

LETTERPRESS:



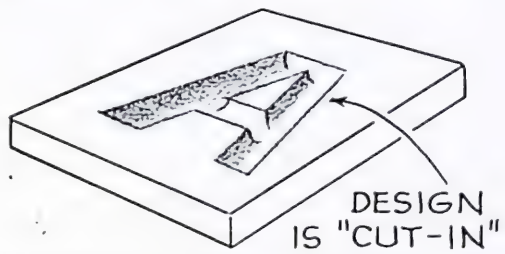
SLIGHT PRESSURE TRANSFERS "IMPRESSION" FROM INKED TYPE TO THE PAPER.

LITHOGRAPHY:

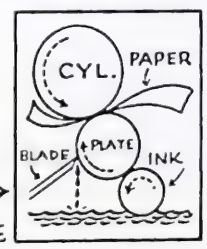

PREPARED PLANE SURFACE CARRIES DESIGN IN A GREASE MEDIUM WHICH ACCEPTS INK—AND REPELS WATER
PAPER PRESSED TO SURFACE "PICKS UP" INK
DAMP SURFACE

INTAGLIO *

(HAVING DESIGN BELOW SURFACE) OPPOSITE OF LETTERPRESS...

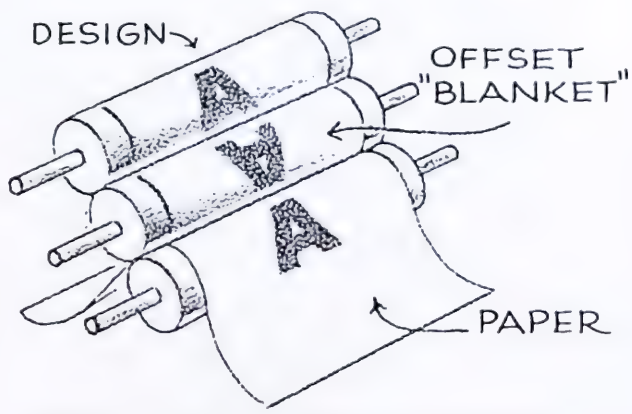


ALLOWING INK TO FORM IN WELLS. EXCESS INK IS SCRAPED OR WIPED OFF. PAPER FORCED INTO DEPRESSIONS "PICKS UP" INK.



(ROTOGRAVURE

"OFFSET" LITHOGRAPHY



METAL PLATE ON CYLINDER CARRIES DESIGN WHICH IS TRANSFERRED OR "OFFSET" ONTO RUBBER BLANKET... AND THENCE ONTO PAPER.

*"INTAGLIO" INCLUDES THE VARIOUS "GRAVURE" PROCESSES... ALSO ETCHINGS, ENGRAVINGS (AS FOR BANK NOTES), ETC.

is transferred from the cylinder directly to the special roto paper. The printing cylinder turns in a *fountain* of thin gravure ink which fills the wells, surplus ink on the surface of the printing cylinder being scraped away by a *doctor blade.* An impression cylinder carries the paper against the printing cylinder to receive the ink.

Especially good pictorial reproduction is possible in gravure printing because the screen texture is almost imperceptible. The dots are small, close together and the dot outline is not as definite as in letterpress printing.

Type proofs or paste-ons attached to roto copy should be outlined in white to eliminate shadow. Thin lines and type with thin serifs should be avoided. Type should be large and bold enough to reproduce clearly. Roman or gothic type, no smaller than 10 or 12 point, will be best. If type is reversed (white letters against dark) it should be larger and bolder.

Color rotogravure employs the primary colors (yellow, red and blue with black) to deliver rich and faithful color reproduction. The thin, transparent gravure inks blend to develop graduated tones and intermediate hues that closely approximate the original color illustration.

Photogravure is a slower, single-sheet, one-color, hand-fed method of gravure imprint. A soft texture may be applied in the absence of a defined screen. Rotogravure is the faster method of gravure imprint however, being produced on rotary presses.

Several methods of gravure printing differ to a degree from basic gravure imprint. Also, several versions of lithographic offset printing employ little or no screen and develop a rich perfection of color reproduction. The photogelatin method, *collotype,* reproduces copy with great fidelity, using no screen at all.

It should be noted that perfect printing depends on proper inking—and on the right paper. Newspaper advertising will be printed on newsprint, of course; but generally speaking, a good print job will depend on the paper. There are grades and types of paper for every printing requirement: coated, supercalendered, machine-finished, bonds, antiques and newsprint.

New departures and innnovations in the art of printing are continually in the process of experimentation and introduction, methods of transferring text to metal or plastic plates and ink to paper that by-pass established methods. For instance, one process features an *electronic jump* of ink to paper, eliminating contact between printing plate and paper. And of course, typed text (using a typewriter equipped to *justify* lines so that they will be of even length) can be reproduced directly on printing plates. (A black typewriter ribbon must be used, or a sheet of carbon paper placed over the paper.)

Most printing, however, will continue to employ basic impression methods. An excellent quality of printing may be produced by *letterpress, lithographic offset* or *gravure*—each of which offers special advantages under specific circumstances. The printing requirements will govern the selection of method. The best printing method is the one that answers the specific demands of the individual printing problem—as governed by economy, time, copy purpose, required quality, volume of press run and paper.

CHAPTER

9.

ADVERTISING APPROACH AND APPEAL

THE first step in planning an advertisement or an advertising campaign is the determination of the product *appeals* that will register with the greatest impact, creating the surest persuasion to buy.

And next, the most effective sales *approach* must be discovered. It's the selection of the all-important selling slant or sales theme that must be relied upon to present the sales appeal, to motivate reader interest, to persuade and *sell* the reader.

What to sell having been determined, *how* to sell it must be decided.

Obvious value or newness and novelty may command interest. Old and well-known products might inspire new and interest-winning sales stories. Special values and potentialities may direct the selection of approach. New products may concentrate on acquaintance, pointing up needs—while established products sell special values and competitive advantages.

Every theatrical attraction will require an individual advertising style, a different sales slant. Consequently, there will be a new sales problem with each advertising campaign.

Experience will best guide the determination of a copy plan and the preparation of advertising copy. There is no substitute for experience and advertising is not an exception to the rule.

Different commodities (or theatrical attractions) call for various mer-

chandising approaches. Different situations may develop varying audience reaction or sales acceptance—which must be understood in preparing copy so that selling angles can best be evaluated and presented.

Every angle of appeal cannot be new. But the appeals employed should at least be dressed in crisp-fresh phrases and presented in colorful, interesting fashion.

Every article of merchandise will suggest its most effective sales theme, some one or several reasons for purchase. Many appeals may be present but one usually will offer greatest interest and effectiveness. Service, durability, newness, distinctiveness, comfort, pleasure, convenience, health, safety, smartness, style, price—one or more of these might be spotlighted. Theatrical attractions will offer one or several effective selling slants upon which attention can be focused.

Basic appeals are pretty well established and experience has demonstrated their value; however, new and different adaptions of basic appeals may be developed to lend new sparkle to copy. The cash register or the box-office is the final judge of the effectiveness of the sales theme selected. Consumer and audience reaction proves the wisdom of the approach employed and forms a basis upon which to plan future merchandising.

In the light of experience, an analysis of consumer trends, of present appeals, will direct the development of an advertising campaign. In theatrical advertising special emphasis may be given to story, title or stars. Past experience with similar attractions may serve as guidance in gauging appeal. Analysis of patron preferences as indicated by the results of previous advertising may direct the selection of the best *boxoffice* approach.

In the preparation of theatrical advertising consider the pressbook advertisements and illustrations. How can these displays be adapted or improved for local use within space limitations? Is there a better selling approach than that employed by the pressbook?

Advertising can be custom-built to community measure if there is special local appeal. The ad-writer should know his audience and be acquainted with their likes and dislikes.

The selection of *selling slant* must be accorded the careful consideration it deserves. Pressbooks occasionally fail to find the best approach—and communities differ, too. Your advertising ought to be directed to your particular audience.

Newspapers and magazines reach varying audiences. In selecting media these audiences should be considered in the light of their acceptance of product or attraction—and their ability and inclination to buy.

The reading clientele of a publication should also be considered in selecting *appeals*. Action, sensation, flashy art and bold copy may be best for one newspaper's readers while an entirely different approach may be needed for a publication with a conservative following. The editorial style of a newspaper, attracting a certain class of general readers, affects appeal. To some extent, every newspaper is *selective*.

A choice of many appeals may be offered by product or theatrical attraction, but ordinarily it will be best to select a single dominant theme to be dramatized and emphasized. Subsequent advertising may employ another and different approach. Motion pictures offer many attractive highlights, but the strongest appeals must be singled out (as theatre posters depict scenes selected from the hundreds of *stills* made on every motion picture).

The emotional appeal of theatrical advertising may be based upon the yearning of the reader for adventure, romance, travel—for escape. The reader is engaged by the prospect of vicarious experience. *Your advertisement is a promise . . . a sample of sensation!*

It is important to consider feminine reaction when planning and weighing appeal. Women read advertising to a greater extent than men. Women make or influence most purchases, they make almost all purchases for the home. To a large extent women influence men in the attendance of theatres.

Whatever the advertised product, an appeal to woman will not be precisely the same as an appeal aimed at men. Appeal may be general, but different sales points will influence one sex more than the other. Women react instinctively to the urges of romance, love, problems of marriage, home and children, fashions, sex. Men may be appealed to by adventure, rough-and-ready action, novelty, the success-story and sex. The appeal of humor is, of course, universal —although not necessarily a potent merchandising factor *unless adroitly handled*. Humor may attract, amuse, please, put the reader in a receptive mood for a sales message.

STUDY THE FACTS

No product, no theatrical attraction is without some positive phase, some relevant angle of appeal upon which advertising can be based. Analysis and study of all *facts*, all information pertaining to the product—its use (by whom, where and when) and its possibilities—will reveal many angles of product appeal.

Inventory all selling points—carefully weigh attraction values in relation

to prospective audience. Try to anticipate audience reaction, to gain the answer to possible argument.

Ideas are the priceless ingredient, the cornerstone of any advertising structure. Discussion produces ideas. In planning a campaign, developing approach or formulating ad presentation—*talk it out!*

The advertiser who possesses a sense of showmanship will intuitively select the positive (versus the negative) presentation of appeal, turning the most attractive angles of persuasion toward the reader. He will sense market reaction and the *timeliness* of product appeal in relation to the buyer's needs, inclinations and finances. The appropriateness of approach will guide the construction of advertising.

Showman's instinct is a most reliable guide in determining approach, selecting illustration or composing copy. The advertiser with a sense of showmanship will learn to *feel* and anticipate public reaction with an uncanny degree of accuracy—he will be attuned to the pulse-beat of the public, instinctively selecting copy that sells.

Advertisers large and small have complimented the showman's perspicacity and method by constantly imitating and adapting his manner of merchandising. The touch of *showmanship* can be detected in most advertisements that attract and sell. The showman's forceful enthusiasm, his colorful method and persuasive advertising style have been steadily adopted and adapted by the writers of copy for business and industry. Better endorsement could not be had for showmanly method in determining approach and appeal.

KNOWLEDGE OF SUBJECT

To speak with authority the designer of effective advertising must know his subject. Any commodity can be sold more efficiently if the copy writer is thoroughly acquainted with its merits and able to dramatize its values.

First-hand acquaintance is invaluable. Familiarity with a product as well as with its competition will serve best to guide the production of advertising. Product appeal must be investigated and evaluated. Potentialities and possibilities should be analyzed to determine those phases which may be strongly positive—or negative.

The copy writer may be involved in actual product use or sales and in close and sensitive investigation of audience reaction. Sales approach, story, copy, illustration will be influenced if not actually guided by acquaintance—which also will suggest potential audience and most promising media. Explora-

tion and research may open up new vistas for product usage with attendant possibilities for creating new demand and additional sales-points.

If there is potential or apparent sales resistance, how may it best be overcome? Complete product acquaintance can show the way. If there is an obvious negative side, how can it best be played down, ignored, mitigated or in some instances actually capitalized upon? How may positive points best be presented? How can the buyer be more surely persuaded, his loyalty and enthusiasm developed and enlisted? How may the advertised product best be made attractive and desirable in advertising?

Some competitive advantage may be claimed—and spotlighted—for *any* product. Compare, analyze, inquire—the advantage is there.

Any advertised product may stimulate reader interest—if the copy writer is sensitively attuned to the product's possibilities, if he can interpret appeals in interesting, entertaining, *positive* fashion. Colorful word-pictures may be painted that will register with excitement and persuasion—depending upon the copy-writer's interest, enthusiasm and *knowledge of his subject.*

In the merchandising of theatrical attractions, time spent in becoming acquainted with salient attraction features and available advertising material will pay dividends in better copy and more effective selling.

If the ad-writer can view a motion picture he will be aided in determining the film's most attractive phases and best selling slants.

Put yourself in the reader's place—as nearly as you can, considering the product and its natural appeals. What is there about product or attraction that would appeal to *you?* Careful consideration may disclose selling appeals that have been overlooked or ignored.

If the copy writer knows his subject he will be able to marshal his facts and to speak with convincing authority. He will be better equipped to present those phases that will more surely interest and persuade.

VISUALIZATION

To *visualize*: To form a mental image.

Visualization in advertising: To *see* in one's mind an effective presentation of a sales idea, a satisfactory arrangement of the units that must be included in an advertisement—and to transfer this mental picture into print so that the most effective *selling impression* will be registered with the reader.

Consider the product that must be sold, that must be made attractive through the medium of advertising.

Then consider the reader, the potential purchaser of merchandise or the potential theatre patron; consider him in relation to the commodity being advertised, the attraction that must be sold.

Weigh the known likes and dislikes of patrons, their preferences and prejudices. Visualize the appeal that will meet with the best response; picture the most certain approach to the reader's favor. Try to translate that approach into graphic form—into dramatic illustration and articulate expression; eventually to deliver a *visualized idea* to the printed columns of the newspaper.

The visualizer of advertising may picture a graphic, effective illustration to accompany a determined sales message. Deftly-written copy can build further around the foundation of the illustration. All elements will merge in the visualizer's mind to develop a comprehensive sales picture, determining the best method to display the merchandise and to make it appear attractive and desirable.

Consider the completed layout. Picture it in print in the newspaper's columns. To gain an idea of printing appearance, fold under the copy paper margins to the borders of the ad layout and *try* them against a printed page of the newspaper.

Consider and weigh objectively a determined appeal, plus copy and illustrations. Try to develop a mental image of design, then experiment with it on paper. The development of a visualized layout will be governed by available material and type faces and by composing room limitations—as well as by the selling slant adopted.

Thumbnail sketches, roughly and quickly drawn, will aid in developing sales ideas and crystallizing thought. When prepared merely to convey an idea to the artist, sketches need not be developed in great detail. The artist usually will interpret the sales slant in several variations and with improvements in roughs which he will develop.

Try to develop the faculty of visualizing the final printed form of an advertisement. It is a mental trick acquired by practice and familiarity with the problems involved. You will soon find yourself thinking in terms of the printed page and the advertisement as a whole.

PROMISE AND EFFECT

People don't buy a product—any product. They buy results, service, satisfaction—what the product will do for them. They buy promise, they buy effect.

Good advertising most frequently accents *effect* over and above the advertised product. The public is especially receptive to the *promise* a product holds or to the portrayal of possible benefits which may be dramatized. Effect is sold in terms readily understood by the reader.

Coffee packers sell taste and aroma. The suggestion of social or business success may be the lure employed to sell suits or dresses. The mental picture of a warm, refreshing bath may promote the sale of soap. Youthfulness and beauty are envisioned when cosmetics are purchased. Men, too, will respond to the promptings of vanity, or more specifically to the appeal of business or romantic success. Picture a commodity as promising the favor of fortune or the fair sex—and men will buy.

Human interest is the enlivening ingredient in any advertising effort in any medium. The reader's reaction will be more friendly if he can identify himself with a familiar picturization of the benefits of an advertised product.

The smart advertising man doesn't show an unoccupied raincoat in his display space. He pictures a pretty girl in the raincoat, looking winsome in the rain. He demonstrates and sells the *effect* the coat might deliver—in appearance as well as protection.

An attractive model, favorable, colorful background, interesting and relevant activity—these associations and suggestions of effect may present any advertised product in a desirable light.

The promise of entertainment is the magic lure that sells theatre tickets. Anticipating entertainment delights—thrills, vicarious romance, emotional escape—the theatre patron purchases tickets.

Theatrical advertising generally is exciting in its promise of sensation. The patron will look forward beyond the advertisement and beyond the purchase of tickets to the satisfaction and enjoyment of a pleasant evening in the theatre.

EMOTION AND MOOD

Advertising should touch a *basic instinct*. People are essentially emotional. Sales approach ought to reach out and stimulate natural emotion and reaction, arousing a desire to have or to see. Appeal to the intellect, employing sound, persuasive reason, will benefit by the inclusion of emotional appeal.

Advertising may appeal to personal interest, to self-preservation, the safeguarding of person, family, health or property. It may appeal to appetite, hunger and thirst, and the human desire for comfort and pleasure. The urges of sex or romance, of love and devotion, are the basis of much advertising.

Angles of appeal include curiosity, newness, cleanliness, usefulness (benefits, promise of benefits), economy (money saved for other use), ambition (desire for self-improvement and leadership), vanity (the appeal of beauty, distinctiveness, style or fashion), possession (pride of ownership), emulation, envy, efficiency, sympathy and the promise of convenience, service, satisfaction, durability or adventure and entertainment. Fear is the psychological motive behind some effective advertising, illustrating the threat of possible ills or dangers; but generally speaking, a positive appeal is preferable.

Several appeals may be combined in a single advertisement to develop wider attraction power—if wisely and carefully employed. Too many appeals may only serve to confuse. If an appeal can positively demonstrate product advantages, ad effectiveness is more certainly assured.

Motion picture advertising presents the more colorful variations of human interest and appeal, including romance, adventure, action, intrigue, suspense, comedy, sympathy, devotion, curiosity, the reaction to thrills or shock, the promise of personal pleasure.

Theatrical advertising usually will be formulated with the intention of reflecting attraction *mood,* of blandishing its allurements, of evoking responsive emotions.

Ad *design* may have an effect upon ad *mood.* Drawn lines or set rules influence a degree of emotional reaction. They may substantiate the delivery of a desired impression. Undulating, curving lines suggest motion, liveliness, flexibility, ease, warmth and good humor. Vertical lines suggest firmness, dignity, rigidity, precision. A quiet, formal feeling may be the response to horizontal lines. Rising or falling diagonal lines may influence an impression of movement and excitement.

In formulating an advertising campaign the sensibilities should be attuned to the times. Consideration must be given to mass psychology and human nature, allowance made for current audience inclination and reaction.

The appeal of theatrical advertising is seldom subtle. It must be designed to register with moving impact, to play upon the emotions of the reader and to deliver an immediate appeal.

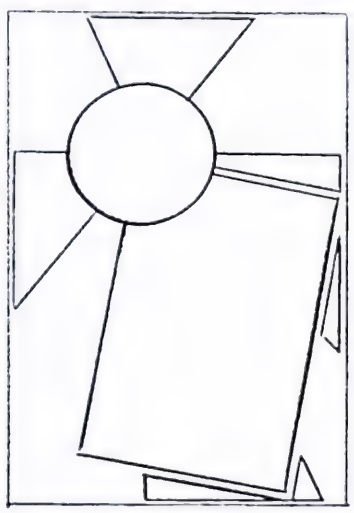
THE READER'S EYE

The reader's eye is a bird in flight. The first duty of an advertisement is to capture that fleeting eye and hold it long enough for a message to be delivered.

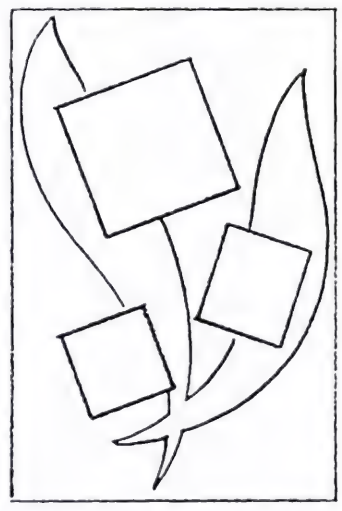
If an advertisement fails to get attention it might as well be out of the newspaper altogether.

DIRECTIONAL MOVEMENT...

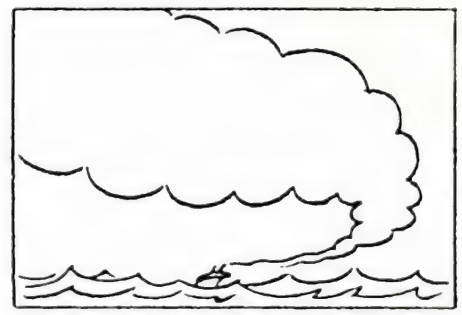
COMPELLING THE READERS EYE TO FOLLOW ALONG WITH YOUR SALES IDEA



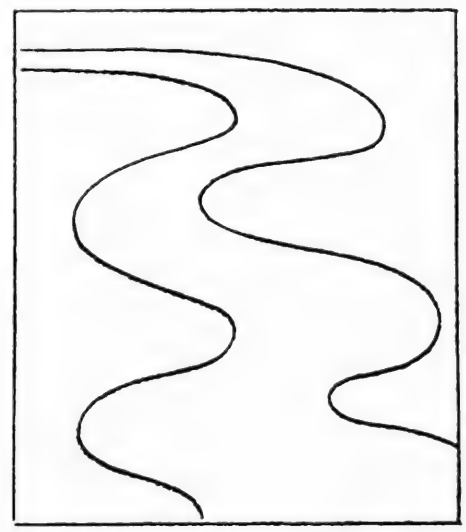
RADIATING SHAPES



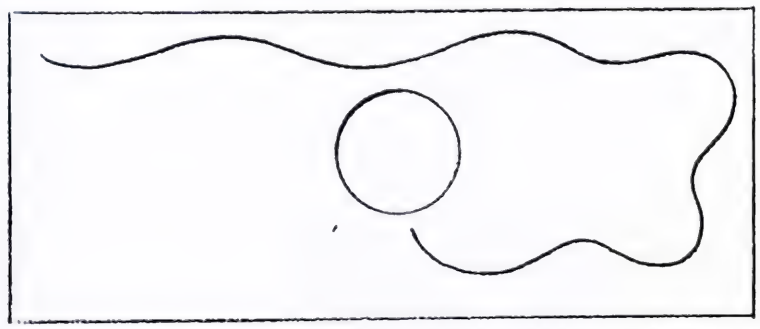
CURVES VS. ANGLES



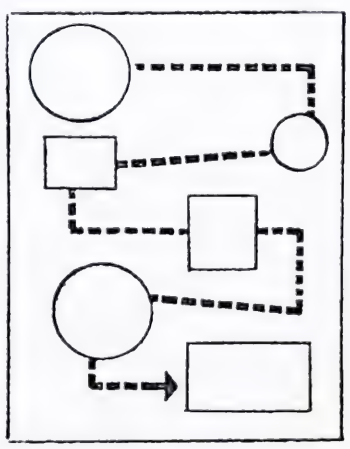
BILLOWING, FLOWING MASS



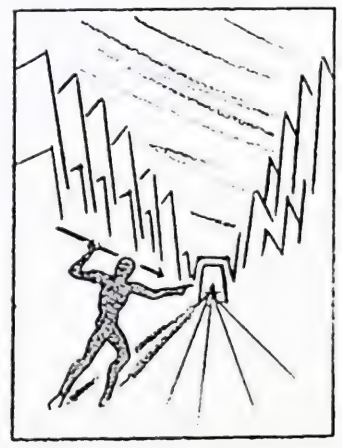
MEANDERING RIVER



UNDULANT, SERPENTINE LINE



LITERAL PATHWAY



VIOLENT PERSPECTIVE

INCREASING OR DIMINISHING SIMILAR SHAPES

BY BUILDING YOUR AD UPON THESE AND SIMILAR PRINCIPLES YOU CAN PRESENT THE POINTS OF YOUR SALES MESSAGE IN ORDERLY PROGRESSION TO THE FINAL CLINCHING CLIMAX

Initial attention may be seized by layout design, by provocative catchline or by alluring illustration. The impression of movement may entrap the eye. This very tentative attention must not escape. It must be held and adroitly guided into and through the sales message.

The eye of the reader can be directed almost as desired by planned continuity, by orderly arrangement and directional *movement* incorporated into the display.

Movement of the reader's eye can be *aimed* by the employment of pointing devices—as by the *movement* of an object depicted in action, or more directly, by a hand pointing.

The reader usually will follow the direction in which an illustration faces. In effecting movement or in employing pointing arrangements of design, the ad artist must be careful that the reader's eye is retained and not lost to an adjacent advertisement. Illustrations should face *in*.

Animation in a window display magnifies its eye-catching power. Similarly the *effect* of movement in display advertising will gain added attention.

The reader's progress through an ad layout may begin with headline or illustration strategically placed to win attention. For best results this focal point should be near the *optical center* of the advertisement. And the optical center, the spot instinctively sought by the eye, is slightly *above* the precise *mathematical center* of the advertisement.

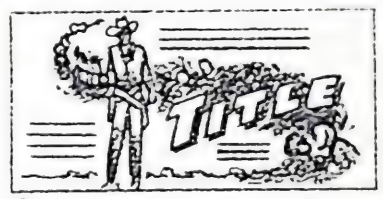
Considering this fact in relation to the natural inclination of persons who read English to scan a page from left to right, it follows that the point in an advertisement most likely to be seen *first*—the best point for an illustration or headline designed to win initial attention—is the upper left-hand corner of the advertisement. Tests have shown that this area in advertising copy is the most important *focal point*—other points in order of importance being the lower right corner, the upper right and finally, the lower left.

Another valid theory of reader attention has shown that the reader's eye travels most easily and naturally along the lines of a *reverse*-S, moving from top left to top right, then (as the eye returns to the left) lower left and finishing lower right. Other tests have shown that a *regular*-S curve may efficiently guide attention.

The S-curve pattern is but one of an infinite number of designs and devices that may be employed in advertising layout to organize the elements for orderly presentation. However in theatrical advertising where so many units ordinarily must be incorporated into a small space, a reverse-S or a regular-S formula for design may serve as a unifying element. But—to reemphasize—

THE S OR REVERSE S CURVE...

CONSISTENTLY OCCURRING IN ALL NATURE, THIS DYNAMIC MOTIF IS VERY SATISFYING, VISUALLY. YOU CAN USE ITS COMPELLING RHYTHM TO SELL TICKETS BY ADAPTING THIS PRINCIPLE TO YOUR LAYOUTS.



CONDENSED, FLAT OR ELONGATED

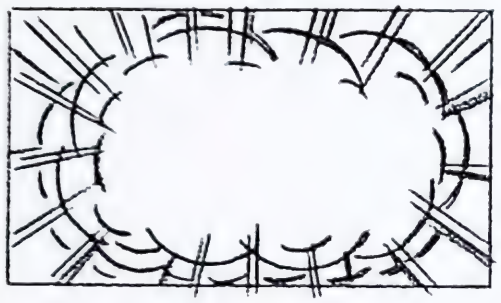
IT BECOMES A UNIFYING DEVICE TO "TIE" THE AD ELEMENTS TOGETHER

HERE IS A LAYOUT OF A TYPICAL AD WHICH ILLUSTRATES THE USE OF THE S CURVE IN PRACTICE

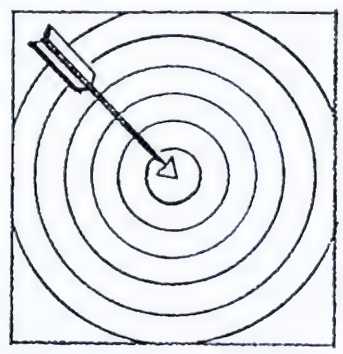
OF COURSE, THIS PRINCIPLE CAN NOT BE ADAPTED TO EVERY LAYOUT—BUT KEEP IT IN MIND WHEN PLANNING YOUR ADS... PERHAPS IT CAN HELP YOU IN SOLVING AN OCCASIONAL PROBLEM!

ATTENTION GETTERS...

DEVICES TO MAKE YOUR AD LEAP FROM THE PAGE...

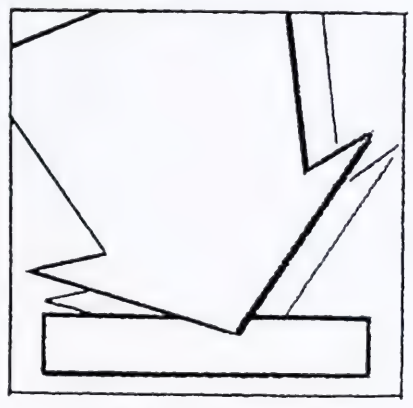


BOMB-BURST

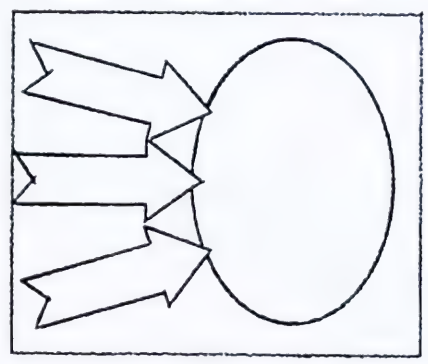


BULLS-EYE

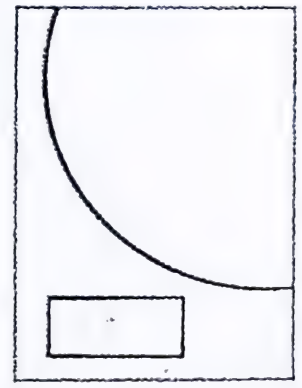
SWEEP



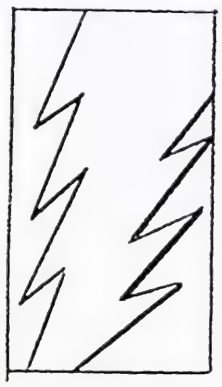
THE ARROW

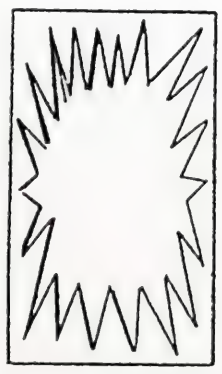


ARROWS AND SPOT

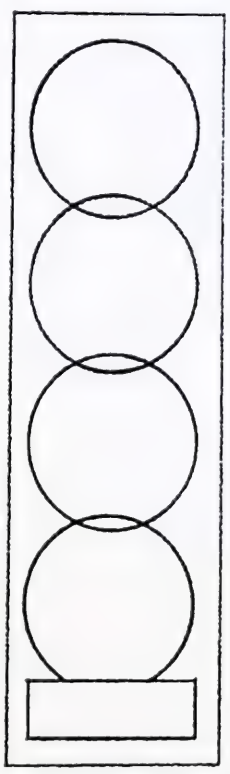


CIRCLE SEGMENT

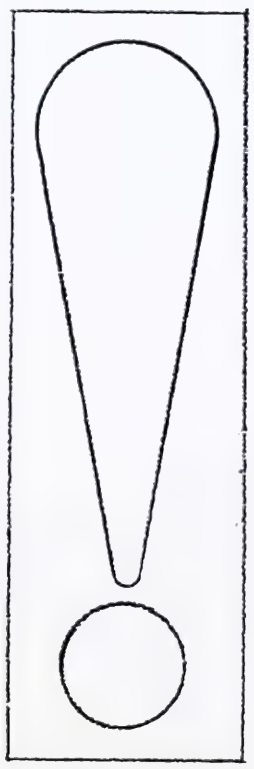




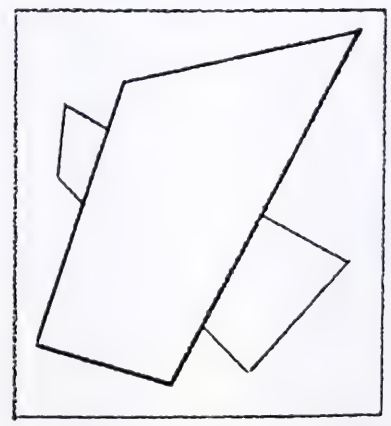
FLASHES



CHAIN UNITS

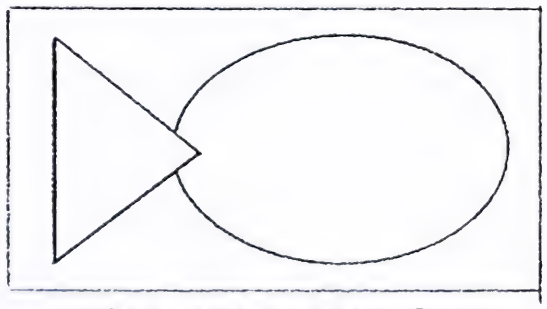


SCREAMER

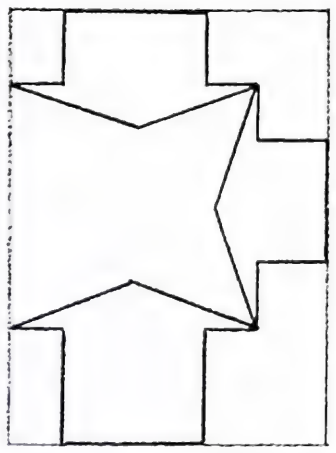


DISTORTED PLANES

...TO CAPTURE AND HOLD THE READERS EYE...!

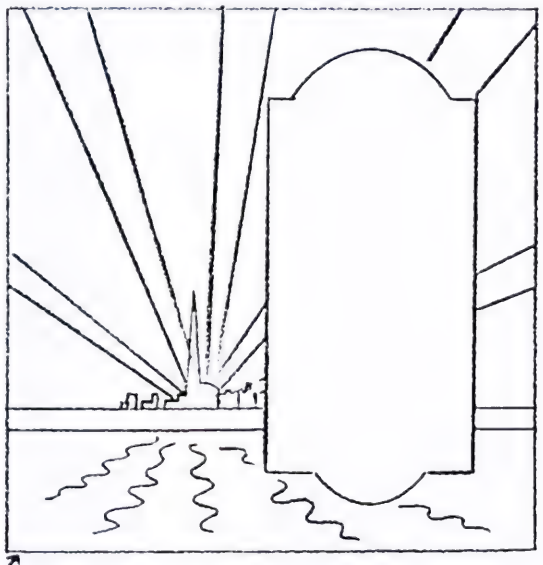


TRIANGLE AND SPOT

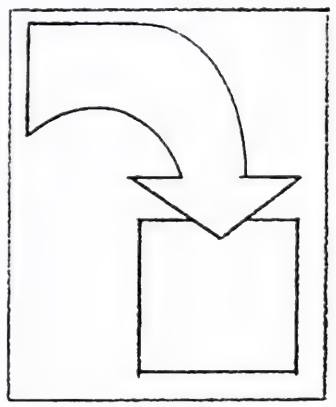


ARROW AS DESIGN

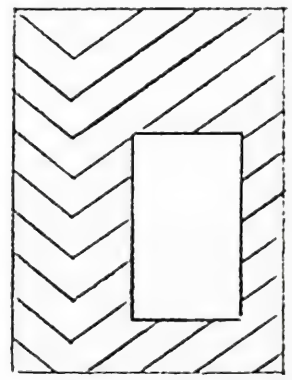
THE FLAME



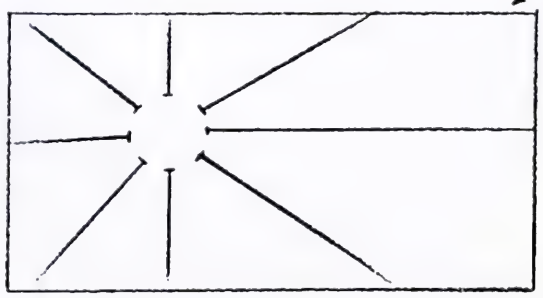
RADIATING LINES

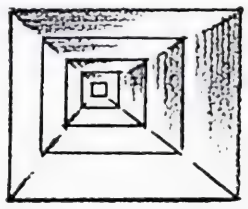


CURVED ARROW

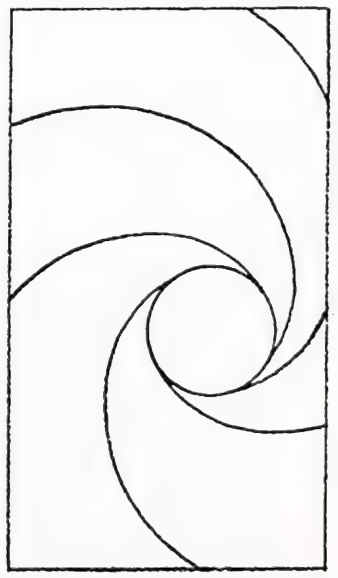


OBLIQUE ANGLE

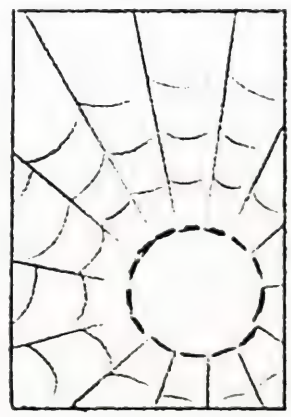




ISOLATING THE CENTER
(FRAME AND TUNNEL)



THE SPIRAL OR
PINWHEEL



THE WEB

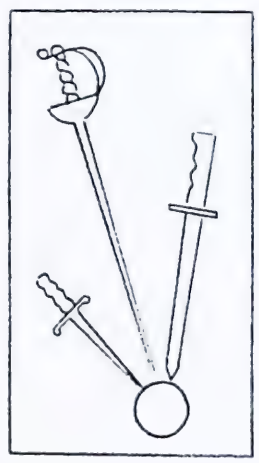
THESE ATTENTION GETTERS (OR DERIVATIVES) ARE POWERFUL MOTIFS FOR THEATRE AD-LAYOUTS.

DYNAMIC POINTERS...

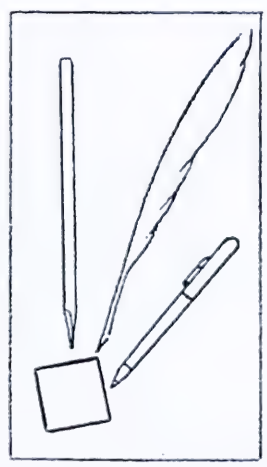
FORCING THE READER TO LOOK WHERE YOU INTEND

JAGGED FLASH

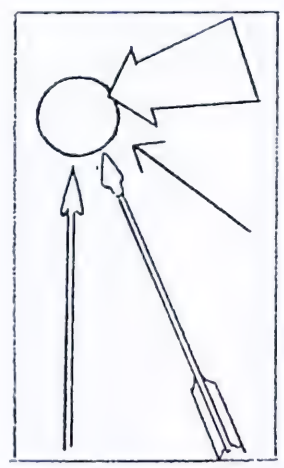
"A COMET'S TAIL POINTS BUT TO ITS HEAD"



SWORD POINT

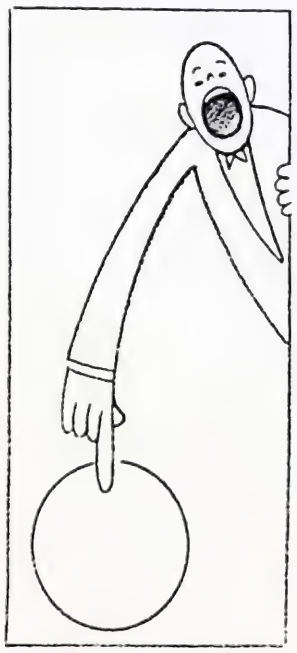


PEN POINT

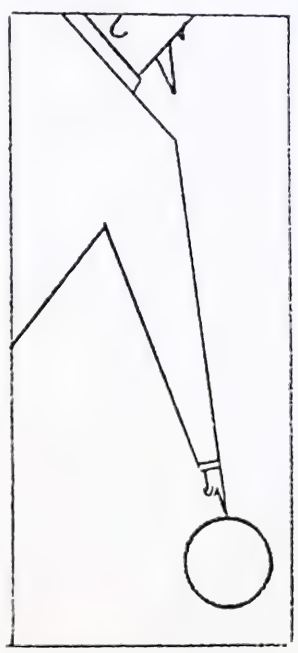


ARROW

VISUAL "SPOTS" THAT ALSO POINT



LOOK HERE!



LOOK THERE!

TO GET TO THE "POINT"...

- YOU CAN UTILIZE THESE AND SIMILAR DEVICES TO INSIST ON ATTENTION AT THE CRUX OF YOUR LAYOUT!

every ad need not be built upon curving patterns of design; many other effective arrangements of ad elements are possible.

Numerous adroit methods of layout and design may serve to guide the eye through a field of copy. One element may lead directly into or combine naturally with the next. A related sequence of highlights may supply momentary visual stopping points without loss of continuity and momentum.

The reader's attention, once won, may flow through the calculated channel of an advertisement—but with an inclination to seek, like a stream of water, the path of least resistance, the course of greatest interest.

Lines and rules may serve to arrest the reader's eye momentarily. Directional lines, horizontal, vertical, diagonal or curving, may lead or guide the reader's eye. Borders often serve a valuable function in highly competitive theatrical advertising, as the eye is somewhat reluctant to leap a ruled boundary and may be retained an instant longer in the field of an advertisement.

Many mechanical tricks of layout are possible in capturing and leading or directing the reader's elusive eye. Planned *direction* or *flow* (one is imperative, the other suggestive) may guide the reader, step by step, through an advertisement.

Mechanical or devised design, intended to control or direct eye-movement, may include:

Sweeps: simple, dominant curves that channel the eye to the important copy.

Direction or *motion*: direct art effects or devices that appear to *move* in a desired direction, logically leading the reader—as a *rain-drop* design, an arrow, or a hand pointing. The arrangement of layout or art elements may supply directional *movement*.

Bull's eye: a central focal point, centering the reader's attention upon a principal feature from which it may travel through supplementary copy.

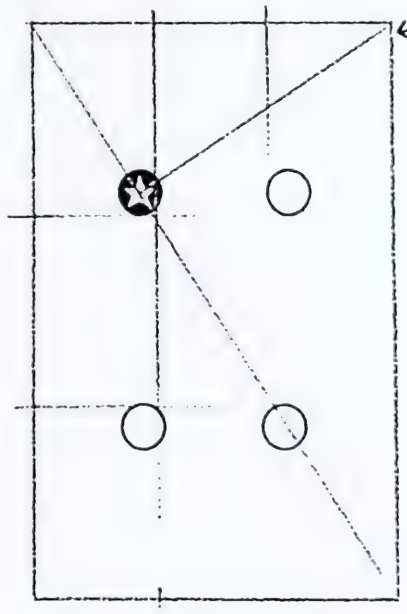
Sequence of elements: a natural continuity of ad elements designed to lead the eye to the main selling point.

Radiating lines: rules or drawn lines that channel the eye along paths that encompass the message.

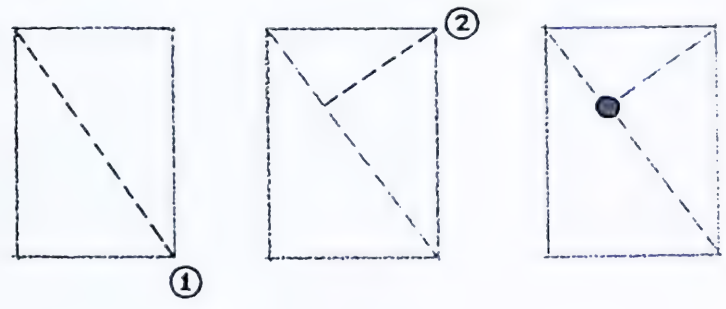
Lengthy text may be broken up, divided into shorter sections in deference to the reader's eye. If the reader tires or is discouraged by an unbroken field of copy he may be lost to the advertisement. But copy must not be broken into *too* many units as this will prove confusing. On the other hand, if an advertisement has too many scattered elements, regrouping and condensing may help to retain the reader's eye.

When several elements in an advertisement must be accorded prominence,

FOCAL POINTS: THE SPOTS WITHIN THE AREA OF A RECTANGLE AT WHICH THE EYE PAUSES

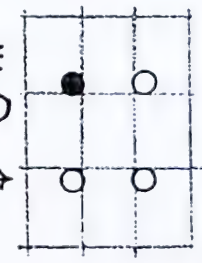


WE CAN ESTABLISH THESE BY ① DRAWING A DIAGONAL, ② FROM A CORNER DRAWING A LINE TO MEET DIAGONAL AT RIGHT ANGLE:



POINT ✪: MARKS THE PRIME FOCAL INTEREST. OTHERS ARE SECONDARY IN VISUAL APPEAL

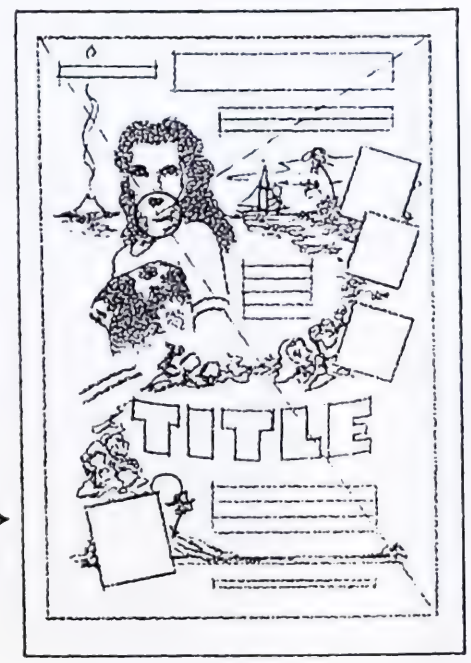
OR, DIVIDE SIDES INTO THIRDS →



...FOR QUICK, APPROXIMATE POSITION

USED IN LAYOUT

HERE WE USE THE PRIMARY FOCAL POINT TO BEGIN THE DEVELOPMENT OF A REVERSE S CURVE - THUS LEADING THE EYE NATURALLY THROUGH THE ADVERTISING COPY →



special consideration should be given the natural inclinations of the reader's eye. When selling a theatrical double feature or including an important added attraction the ad layout must be clearly divided and defined, with space allotment depending upon attraction value. In theatrical advertising short subjects ought to receive deserved billing but should be clearly separated from the featured attraction.

Layout should be patterned for natural progression, step by step without hesitation or hurdle, through the various elements of the advertisement. A visual flow of attraction, a definitely planned and charted course for the reader's eye, will lessen resistance and increase the probability of readability.

Good organization is essential if any effort is to succeed. This holds true with advertising copy. Weigh it, plan and *organize* it to chart a sure sales course for the reader's errant eye.

CHAPTER

10.

FOOD, FASHIONS, COSMETICS—AND SHOWMANSHIP!

SHOWMANSHIP in advertising lends excitement to the announcement of product availability, creates interest, influences acceptance, desire and demand. Successful merchandising of any product from motor oil to motion pictures depends upon the application of showmanship.

Many and varied are the advertisements of recent years which, adopting the enthusiasm, sympathy and dramatic *urge to buy* which characterize the successful showman's appeal, have proved to be pace-setting examples of contemporary advertising.

These embrace such diversified fields as *cosmetics* (admittedly a nebulous and tenuous field), *food* (vitally necessary but until recently so unexplored in advertising possibility), *fashions* (an early exponent of showmanship but only now beginning to come into their own in contemporary advertising) as well as multifarious commodities offered for sale—and advertised—as a concomitant part of 20th century living, *vide* automobiles, textiles, farm and industrial implements, furniture, etc., etc.

A prime function of advertising is to impress the name of the product—to show it, tell it, sell it! Potent copy that sells values may be wasted if product identity is lost or forgotten. Familiarity of label or package may assure buyer acquaintance and acceptance. The product *name* must be made to register on the reader's mind and memory as coupled with demonstrated values. Re-

membrance will make a buyer of the reader when he (or more frequently *she*) encounters the familiar label among a choice of makes and brands.

Translation is important to the creation of copy—translation of product qualities into imaginative terms of service or satisfaction that paint a picture in the buyer's mind of anticipated experience, of visualized satisfaction. Copy for railroads, airlines and bus lines envisions comfortable travel and exciting new vistas. A lipstick means allure. Stockings are a gassamer web of enchantment. In copy a radio or television set means an open door to the world's great music and fine entertainment. A theatre ticket spells entertainment, a sojourn in a magic realm of adventure and romance. Advertising copy cannot sell wood, metal or fabric alone—it must build on and trade on *imagination*.

Products must be presented in relation to consumer needs and buying inclinations. Sales points must be presented in interesting terms that the consumer readily understands—through media that reach him. What is the soundest appeal for this particular product, to this particular audience? What media will best reach the largest number of prospective buyers at the least possible cost? Media may include newspapers or magazines, radio, television, point-of-sale displays and counter cards, direct mail or mail inserts, billboards, handbills, car cards and dash signs, novelties (such as blotters and matches) and motion picture and television trailers. Individual situations and advertising experience must guide media selection, which is of prime importance since expenditure of money is involved and because results are dependent upon astute planning. The audience viewing your ad should be a receptive group of potential buyers.

Sales phrases should be based on carefully ascertained facts and should stress the special advantages of product attributes that most merit mention as indicated by product analysis, consumer survey and sales experience. Sales may be influenced by every local aspect from geography and climate to economics.

These questions must be answered when planning an ad campaign: Is the product-appeal general or is it sectional? Urban or rural? What media will reach prospects? (Garden tools may be sold in city areas, but advertising for plows and tractors must be directed to farm areas.) Does the season of the vear affect product sale? (Overcoats sell in winter, but few electric fans are bought.) Many products are more or less seasonal—because of seasonal need or because customers can best afford to buy at certain seasons of the year (as at harvest time). Some products, of course, are staple in their appeal and are merchandised consistently the year 'round. Also, new product uses occasionally may be found that surmount seasonal sales limitations.

Does the product have mass appeal? If so, general media might be used, while a product with limited appeal (to fishermen, for instance) must be sold through selective media. Does the product appeal to one sex more than the other? To a certain age group—from 6 to 60? Is the product purchased frequently, daily—or only infrequently? Regular purchase prompts regular scheduling of advertising. Infrequently purchased items usually will be advertised less frequently, but in larger space. Luxury items (with some exceptions) will find fewer buyers through media reaching lower income groups; and advertising misses its mark if it concentrates on top level circulation when the product appeals to the mass market. Mass appeal may be broad and low-brow —readers who may resent a *corny* approach are not in sufficient numbers to materially reduce the average of sales.

Pay-days, holidays, customary shopping days or trading seasons, geographic location, racial groups, product price and established product acceptance, primary occupations of purchasers, known preferences, prejudices, customs and traditions, buyer income, education, desires and habits—all these and other considerations affect community buying power or inclination, influencing the scheduling of advertising.

Special holidays, seasons, civic occasions (such as football games, carnivals, fiestas, parades), headline stories in the news, fleeting public fads—all offer a building basis for publicity or advertising.

Itemize values, catalogue uses, list *reasons-why* the product is made best, serves best or looks best. Make an inventory of appeal from *economy* to *style*. Changes in *style* influence many purchases, from clothing to automobiles. Examine competing products, too—exploitable advantages for *your* product might be found.

These questions will be present in the buyer's mind and should be answered in copy: *What* does the product offer, *where, when* and how is it available and how much will it cost. By *whom* is it sold and *why* should the product be preferred, its immediate purchase urged.

Copy may demonstrate the ease with which purchases can be made, it should inspire speedy action and stimulate immediate sales, guiding the reader to the nearest dealer.

Advertising must win new customers while persuading old ones to continue and to increase product use.

If your product is superior, *prove* it—the buyer, like the man from Missouri, must be shown!

FOOD AND SHOWMANSHIP

If a food product remains too long on the grocer's shelves while competitive brands move briskly, the reason may be poor quality—*or it may be poor showmanship.*

The best product on the market, the best value, may take secondary position to a mediocre product—if the inferior brand is *manufactured, packaged* and *advertised* with a conscious realization of the difference in sales impact represented by the application of *showmanship.*

A mouth-watering package illustration is showmanship. So is the newspaper ad or billboard that displays both product and familiar package—as an appetizing loaf of bread, partly unwrapped. Or the use of realistic full-color illustrations that alluringly picture the way frozen foods will look when prepared. Or a newspaper listing of food items and special shopping values printed at the most timely, the most appropriate shopping moment. Preferences may be forced by *showmanship* through creation of a friendly familiarity with brands and labels.

A great many markets today are *self-service* and products must sell themselves on a competitive basis. One brand may be *pushed* more than another by emphasis in advertising and store displays. But oral emphasis, direct selling, is absent. Free selection by the shopper—and impulse buying, without study or deliberation—make it vital that prior product consciousness be established in the buyer's mind. Product selection can be influenced if values and appeals are unmistakably related to the product.

Advertising has accomplished its mission if need suggests a certain advertised brand.

Of course, advertising will not continuously sell inferior goods. Merchandise should substantiate claims. But sales of satisfactory products will be lifted and sustained.

While newspaper listings of food products are necessarily crowded, it must be remembered that they are directed to a selective audience that will explore every listing. *Organization* is an important consideration, concisely presenting the multitude of listings so that they may be quickly and easily read.

The food listings of different market departments may be organized into easily found groupings, similar types of food being listed together, with prices plainly displayed. The various items may be organized into columns, with *specials* included in one or more ruled boxes or panels.

Headlines are employed to point up special sales events or to highlight unusual values. Special holidays usually will be reflected both in headlines and

in art, as will seasonal appeals—and any occasion can be made a special occasion for food!

Line drawings most frequently will be used in food listings, numerous smaller cuts being employed to illustrate special food features.

Shopping days, as established by local custom or regular pay days have an important influence upon food merchandising. Thursday evening and Friday morning newspapers usually are used for larger food listings, and Friday evening papers also may be worth considering. Markets may aim at important holidays with special window streamers, counter cards, handbills, television shows and large newspaper displays. Liquor and beverage advertising, primarily directed at weekend consumption, usually begins on Thursday, continuing through Friday.

A large number of features for women in a publication indicates good feminine readership—and signifies an excellent medium for food or fashions.

Food selling and television were made for each other. Foods in their familiar packages and their preparation may be shown. Products may be prepared, demonstrating recipes, with product advantages and flavor being extolled verbally by the cooking or home expert and the announcer.

When several advertisements are presented in a series, each may feature one product selling-point—as *flavor* or taste (usually the best food appeal), *economy* or *convenience,* freshness, purity and healthfulness, variety and ease of use. New products and services demand greater elaboration and more detailed explanation than established lines.

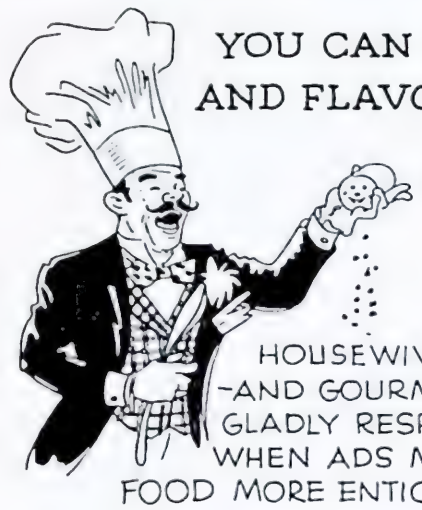
Quick product acquaintance is made possible through food *sampling* accomplished at point-of-sale, by demonstrators, or by direct mail *coupon.* Coupons are valuable when free booklets, samples or direct sales via mail order are offered. Coupons make possible immediate sales. Coupon copy should persuade and sell, and the coupon should be located where it might be easily detached, preferably at an outside corner.

The *endorsements* of prominent Hollywood and sports personalities, of local celebrities or of typical housewives attract special interest and increase readership.

Testimonials—the results of consumer experience—convey an impression of product superiority. Results of tests may be shown and product advantages stressed.

Premiums—the well-planned use of give-aways may yield rich rewards through introduction of new products, attracting new customers and building consumer goodwill. People like to feel that they are getting something for nothing. Premiums are one way of capitalizing on human nature.

OUR OLD FRIEND THE BARKER SAYS:



YOU CAN ADD ZEST AND FLAVOR TO YOUR **FOOD ADS**

WITH THE SPICE OF SHOWMANSHIP!

HOUSEWIVES -AND GOURMETS- GLADLY RESPOND WHEN ADS MAKE FOOD MORE ENTICING!

FOOD IS FUN -- *TO EAT...* OFTEN A CHORE TO BUY AND PREPARE! **O**FFSET CUSTOMER APATHY BY USING GAY AND CHEERFUL ATTENTION-GETTERS

AMONG THESE ARE:

HOLDERS

AND **POINTERS**

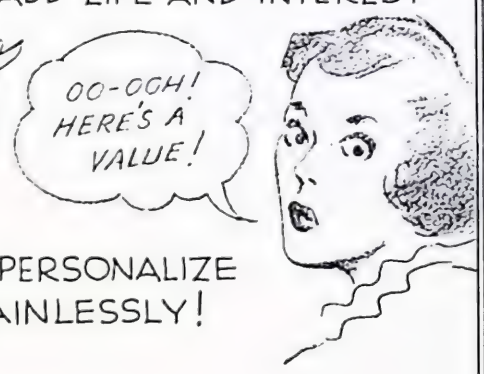
TO **CATCH** AND **DIRECT** THE READER'S EYE!

THE POSSIBILITIES OF THESE IN LAYOUT ARE LIMITLESS, BY SHOWING HOUSEWIFE, CLERK, CHEF, ETC. HOLDING OR POINTING TO THE PRODUCT:

HAPPY HOME-MAKERS IN CRISP, STARCHY APRONS MAKE FOOD SEEM FUN!

GIVE THE GALS A GREAT BIG SMILE!

SPRIGHTLY **E**XPRESSIONS ADD LIFE AND INTEREST



BALLOONS PERSONALIZE A POINT PAINLESSLY!

PACKAGE AND **BRAND NAMES** ARE EXTREMELY IMPORTANT!

IT IS OFTEN POSSIBLE TO SHOW PACKAGE, BRAND AND CONTENTS TOGETHER

KEEP THE **BRAND NAME** PROMINENT AND NEAR AD HEADLINE WHEN POSSIBLE

■

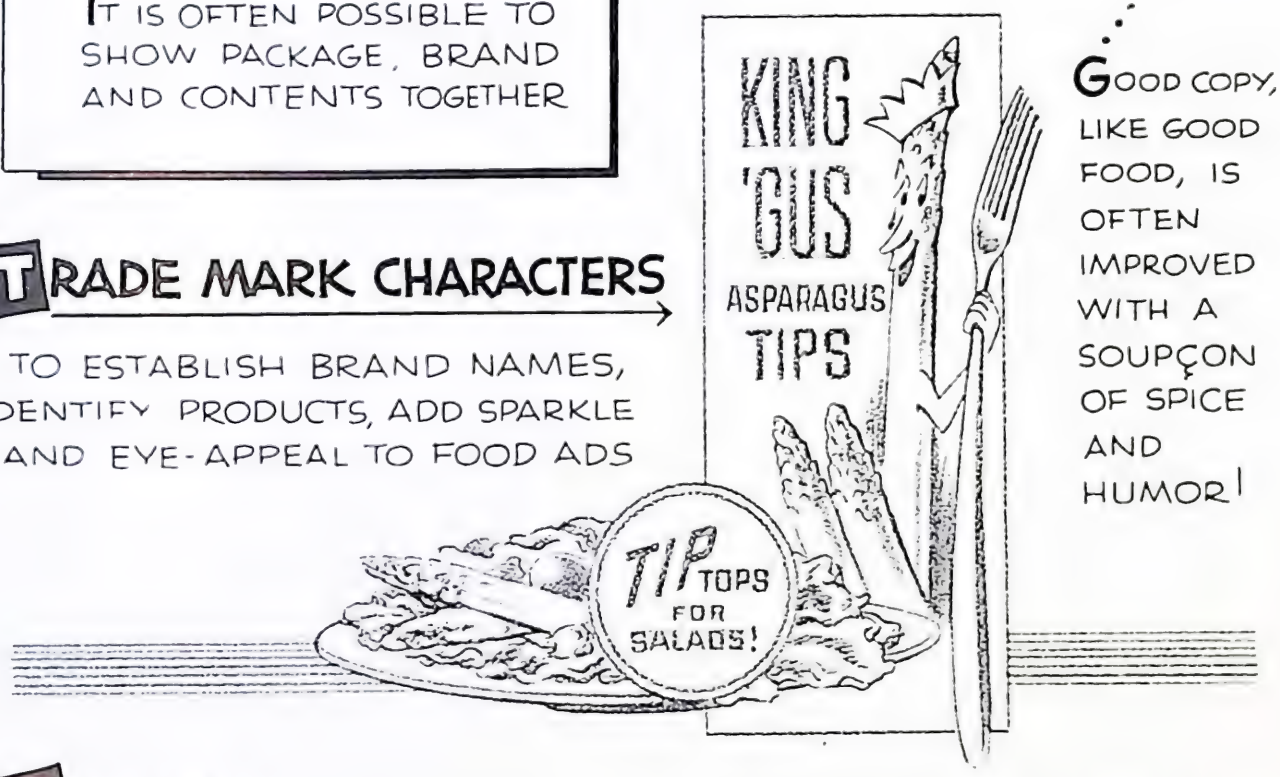
SHOW THE **PACKAGE** PLAINLY IN AN AD TO ASSURE QUICK RECOGNITION ON DEALERS SHELF

▼

STRESS APPETITE APPEAL WITH ASSOCIATIONS BOTH POSITIVE AND PLEASANT.

TRADE MARK CHARACTERS →

TO ESTABLISH BRAND NAMES, IDENTIFY PRODUCTS, ADD SPARKLE AND EYE-APPEAL TO FOOD ADS



GOOD COPY, LIKE GOOD FOOD, IS OFTEN IMPROVED WITH A SOUPÇON OF SPICE AND HUMOR!

RECIPES INTEGRATED INTO FOOD ADS CAN STIMULATE SALES BY HELPING THE HARASSED HOUSEWIFE SOLVE THE EVER-PRESSING PROBLEM: "WHAT'S FOR DINNER?"

IN THE RECIPE BE SURE TO INCLUDE THE BRAND NAMES OF PRODUCTS CALLED FOR IN FORMULA

FILE-CARD SHAPES AND PANELS BORDERED WITH DOTTED LINES SUGGEST CLIPPING AND FILING,

AS FOOD ADVERTISING BECOMES LOCALIZED TO POINT-OF-SALE... *PRICE* GAINS IN IMPORTANCE AS A SALES FACTOR

NATIONAL AD · ALTHOUGH ECONOMY MAY BE A POINT, ACTUAL PRICE, IF MENTIONED, IS USUALLY MINIMIZED

REGIONAL AD UNDER CERTAIN CONDITIONS, PRICE BECOMES A FACTOR TO BE EXPLOITED

STRATEGY AND TACTICS:

AD DESIGNED FOR LOCAL, NEIGHBORHOOD READERS **PRICE** BECOMES AN INDUCEMENT OF PARAMOUNT IMPORTANCE!

The food package or label is a silent salesman. It sells through attractiveness and distinctiveness of design, through imprinted recipes, sales phrases and familiar trade marks. Familiarity of product is essential and the package must be shown—although it should not be permitted to dominate the layout or overshadow the sales message.

Special attention may be won through a copy style that follows the pattern of a familiar news-feature. The style of almost any popular newspaper feature may be simulated and adapted to advertising layout. Cartoons and the cartoon strip are especially useful. Cartoon *balloons* may be employed to contain sales copy, lending a friendly directness and an air of veracity.

The housewife appreciates cooking aids and educational features, such as cook-books, recipes and *how-to-do* service features (as new and interesting ways to serve a product). Common-place service becomes personal, friendly, notable in copy. The homey, sympathetic approach may be exploited. Recipes and suggestions for serving—especially valuable when printed in convenient card-index filing size—may be imprinted on the package or label, or in the advertisement, or inserted in the package. Cartoon *cut-outs* for children can be imprinted on the package. Coupons for special give-aways or premiums can be included. All these devices build goodwill and acceptance for the product —although they are never sufficient to compensate for weak and inefficient copy or poor product values.

Food advertising may develop and employ a *symbol* or device to personalize product or service. Animation may be given a trade-mark, package or a cartoon character. An institutional impression may be developed through continued advertising use of such a symbol, which can be employed as a lively, animated cartoon to deliver quoted expression in conversational balloons.

A distinctive type face, continuously used, may become symbolized and institutionalized, an ad atmosphere being created that is related instantly to product or advertiser. A personalized form of layout or illustration may accomplish the same result.

Color is especially valuable in picturing food products. The attractive, natural colors of foods are an important part of their appeal. If food cannot be seen, next best is a full-color picture. Aside from labeling, color is used primarily in magazine illustrations and store displays; however, occasional use of a single additional color may be particularly appropriate and effective in newspaper copy.

Don't overlook the importance of *attractiveness* in advertising. A pretty girl, a happy housewife or an interesting child may be employed in illustration as a *holder* or *pointer* to arrest initial attention. But attention must be directed

to the product immediately and emphatically. The delighted people appearing in food advertisements usually are unsubtly guiding attention—either holding or demonstrating the product, or pointing to it.

Appetite-appeal employs tasteful product illustrations and pictures of smiling, satisfied users. Taste, the most important appeal in selling foods, may be reflected in a graphic representation of use and satisfaction. Pictures truly outweigh words in food advertising. Their direct appeal to the appetite cannot be approached in text. A single large and dominant photo of food usually will out-perform all other arrangements of smaller food illustrations in attracting readership. Photos are assured of unusual attention if used in a manner closely resembling editorial style (as contrasted with conventional advertising displays).

Mention of price is mandatory in the advertising of retail markets, grocery and drug stores. Buyers who are unimpressed by the appeal of economy in other commodities frequently are swayed by price in the purchase of food products.

Every factor must be considered in merchandising food. The field of foodstuffs is highly competitive, yet comparatively unexploited in advertising potential. It lies fallow and ripe for the fertile touch of showmanship. Production under American know-how can fulfill the demands of the world. But if products are to be sold—especially, if one brand or label is to be pressured to preference against competitors—then showmanship in advertising, in merchandising, is demanded. On a local level, if the retailer is to survive in competition he must have a persuasive advantage on his side. And that advantage can be *showmanship!* Anyone can sell bread to a hungry man. The smart merchandiser outpaces competitors by adding the spice of showmanship to his food advertising—*by making food seem fun!*

FASHIONS

Fashion *is* showmanship!

When primitive man (and woman) discovered that the novelty of personal adornment achieved through the use of furs and skins had the power to attract the opposite sex, he (or she) unconsciously but very pointedly demonstrated a basic principle of showmanship!

The French couturier is essentially a showman. The whole fashion industry is geared to manufacture showmanship and is based on it.

When a designer has created a costume which represents the very essence of showmanship, it is obvious that all those responsible for its merchandising are obligated to employ showmanship in selling. One who merchandises clothing should be the last to drop the ball, when only a final touch of showmanship is needed.

Fashions should be sold with a flair, with excitement. The simplest declaration of values may be made in a manner that reflects enthusiasm. Styles may be personalized, romanticized, dramatized.

Good fashion advertisements display illustrations freely with ample white space lending emphasis to pictured styles. Colorful catchlines and imaginative selling text add glamour to sales appeal.

Pictures are a must in fashion advertising. Every woman, no matter what her station in life, is attracted by a picturization of fashions which enable her to project herself into the garments and situations shown, allowing her to visualize ownership.

Fashion illustration, in interpretation and execution, depends to a great degree upon the market to which the appeals must be directed. The delineation of garments adorning the feminine figure may vary accordingly from sophistication and glamour to practicality and utility.

Generally speaking, fashion illustrations must demonstrate to the best possible advantage the features that especially appeal to the prospective buyer—they must *accent* the *positive*.

Fashion drawings are stylized and idealized, but they need not have the stiffness and artificiality of store-window mannequins. Poses may be natural, reflecting graciousness, charm, sophistication, they may be posed and drawn with freshness and vitality—and of course accenting the current dictates of fashion.

As styles change, so do ideals of feminine perfection change. Styles—and fashion drawings—must acknowledge the feminine physical features enjoying emphasis at the time. If full bosoms or hips are currently in favor, then these features must be accented and enhanced.

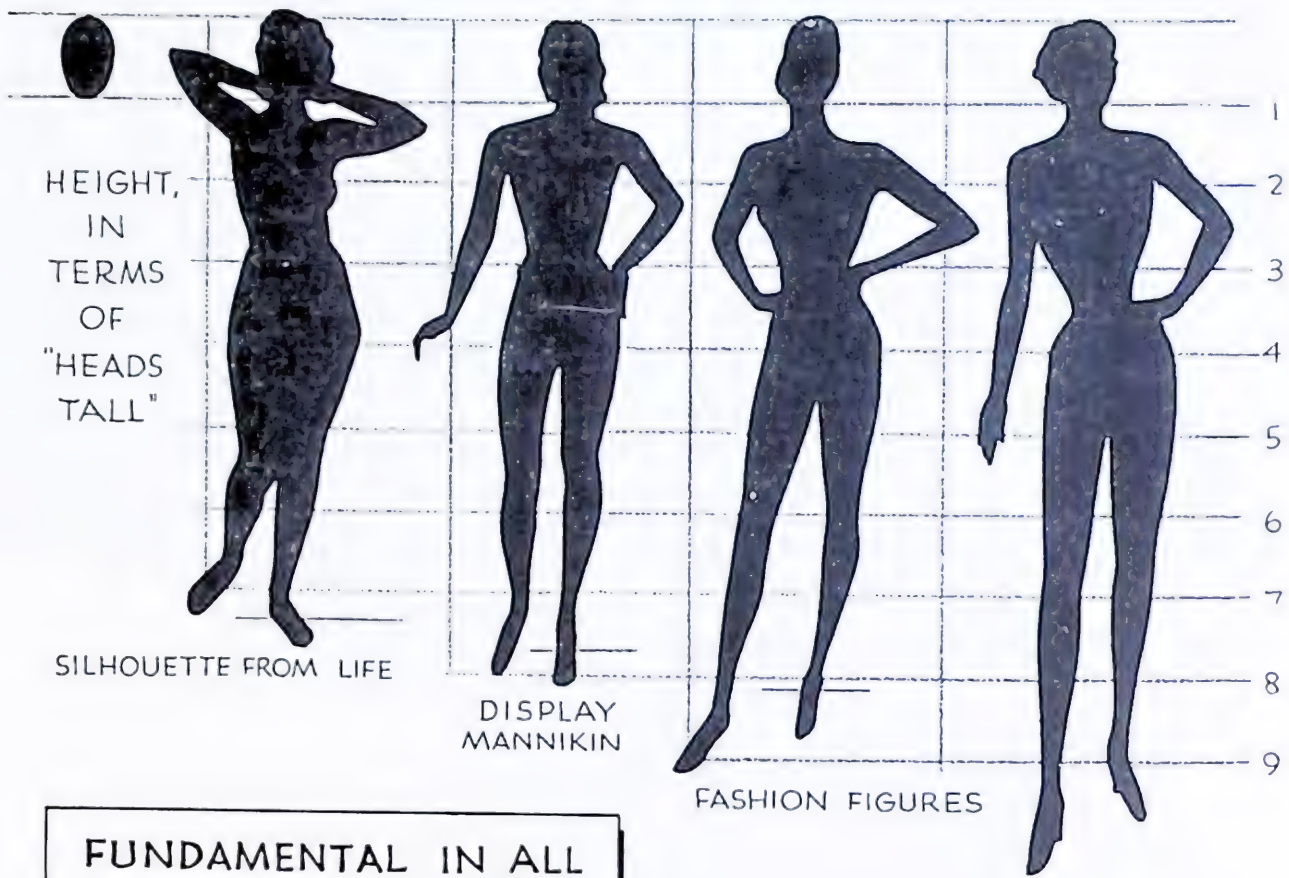
Fashion drawings must reflect a sure knowledge of anatomy and body structure. To properly display garments on a model, the artist must be able to faithfully portray the unclothed figure.

As in every other advertising effort, the illustration that appears to have been produced without effort may have back of it the greatest amount of care and work. Fashion illustrations may be accomplished with a sensitive touch and yet reflect strength and selling power.

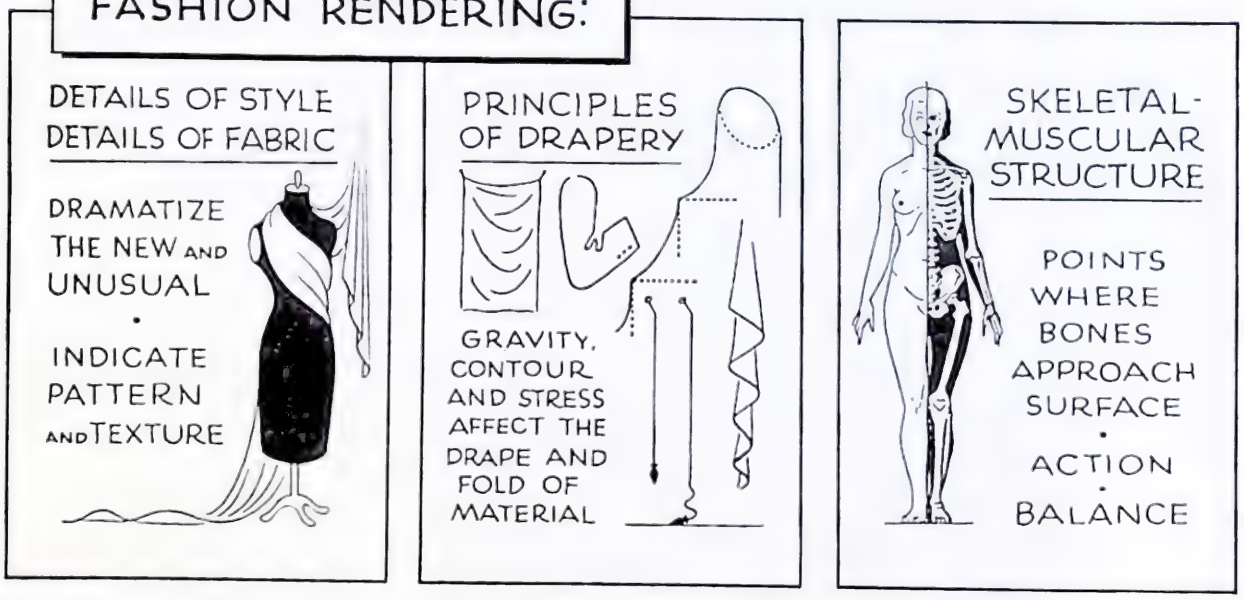
Whenever possible, accessories should be shown and advertised in conjunction with large fashion art. In many cases added sales—and profits—can pay for the space.

In many instances in today's purchases of clothing, protection against the elements is of secondary consideration. Clothing advertising appeals to pride, the urge to look one's best (and frequently to the success in business or romance

THE FASHION FIGURE: IT *IDEALIZES* BY CREATING THE ILLUSION OF SLENDERNESS AND HEIGHT



FUNDAMENTAL IN ALL FASHION RENDERING:



REGARDLESS OF EXAGGERATION OR DISTORTION, TECHNIQUE OR MEDIUM, FASHION ILLUSTRATIONS SHOULD REFLECT TASTE, VITALITY AND CONSIDERATION OF NATURE

that good grooming promises). Advertising, however, may also sell quality, color, material, seasonal appropriateness and durability. Warmth and comfort may be featured, depending on locale and audience.

Price frequently is an attractive selling point, and in many situations it becomes the paramount consideration with the prospective purchaser.

In mass appeal—and the maximum of clothing advertising must be included in this category—price should be featured, unobtrusively perhaps, but inescapably nonetheless. A successful clothing advertisement is one that combines the appeals of pride, appearance, quality and durability with the equally important factors of value and price.

Copy language for fashion advertising should be colorful and imaginative. For instance, in clothing terminology white embroidery is "frosted white." A dozen buttons is a "march of buttons." A bright, pungent headline plus descriptive copy that glamourizes ownership will accompany a dominant illustration to deliver the greatest impact.

Mail orders—and the coupon—must not be overlooked. Often, for various reasons, many readers cannot come into the store to shop, however attractive the newspaper advertisement. But a convenient coupon in the advertisement may remedy the situation. Coupon space should be provided for the indication of quantity, size, style and color, plus second choice and any other needed information. Space for name and address will be provided, of course—with the request, "print plainly." Coupon text will list the firm's name and mailing address, plus order copy which includes price mention. Advertising designed to gain coupon mail orders should be direct, concise and attractive, with graphic illustration and enticing descriptive text.

Department store advertising often groups a number of individual ads for different items. These divisions should be given consideration both as individual units and as part of the complete display.

The calendar affects the merchandising of clothing in a vital way. The seasons of the year, holidays, beginning of school and college, commencement and gift holidays—all must receive attention in the design and placement of advertising. Special sales events, as January clearance sales, must be forcefully exploited.

In appealing to the masculine audience, the format is well tried and proven. A forthright, direct approach, with selling points and price announced with the appearance of great candor, is best. For variety, many devices of layout and presentation may be employed, providing the basic pattern remains. For instance, a suit advertisement may follow in layout the style of a picture news page—employing several photographs descriptively captioned in an edi-

torial style. Garments may be modeled against appropriate backgrounds (college, sports, business). And while women in general respond to either artists' designs or photographs of depicted styles, the mass male audience seems to react best to realistic, true-to-life photographs.

Show and sell is the showman's formula for the most effective fashion advertising. Employ the maximum in eye-appeal, then add the most persuasive text possible in the space available.

If feminine interest can be won through a pictured promise of glamour, sophistication, distinction or attractiveness—or of value and quality and price —if eagerness to see, to inspect and wear the advertised fashions can be aroused, then advertising's job is accomplished.

In merchandising clothing, as in so many other commodities of modern life, showmanship shows the way!

COSMETIC ADVERTISING

Accent on Glamour

> Glamour: magic; a spell or charm; an association with an object or person, through which the object or person appears glorified; enticing charm. *Webster's New International Dictionary.*

The successful advertisement usually must concern itself with one basic premise.

In the merchandising of cosmetics, almost without exception the advertisement is built around the promise of *glamour!*

Glamour may be presented in many ways, by implication, inference or connotation, or by downright bludgeoning with reference to the basic emotion —*sex*.

The copy writer who attempts to write successful cosmetic advertising should have more than a passing acquaintance with the findings of Freud and Havelock Ellis and their disciples. The *dance of life*, the play between the sexes, the urge to attract, to appear desirable to the opposite sex—these are the elemental drives which impel the purchase of cosmetics in one form or another.

From earliest times, the use of what we now refer to as *cosmetics* has been recognized as the attempt of individuals in human society to appear *glorified* as an escape from humdrum existence, as an enticement to a prospective mate, or as a mystical or religious appeal to a higher, fuller form of existence.

Interpreted into modern-day living these urges find outlet in a desire for

COSMETICS

ACCENT ON GLAMOUR

IN AD LAYOUT...
IN WRITTEN COPY...
IN DEALER DISPLAY

3 POINTS TO KEEP IN MIND:

- IN DESIGN, THE STRIKINGLY SIMPLE EFFECT IS BEST
- LAVISH SPACE AREAS IMPLY TASTE AND LUXURY
- RESTRAINT IN LAYOUT CONNOTES QUALITY IN PRODUCT

personal assurance as exemplified by the well-dressed, well-groomed feeling, the desire for social, business or romantic success. Cosmetics may be sold by appealing to the reader's natural desire to make a better appearance and impression. Everyday personal charm may be stressed successfully in cosmetic copy as well as more sophisticated appeals. The value of a well-groomed appearance may be accented. Attractive makeup, well-kept hair, skin and nails may be played up as increasingly important to a girl's success in business or romance.

A tremendous industry has been developed which capitalizes on these basic human urges. Its worth in affording satisfaction to the purchasing public is amply proven by the great capital investment of the cosmetic industry and its yearly sales.

Astonishing is the number of products grouped under the heading of cosmetics and toiletries. In addition to perfume, lipstick, rouge and powder (dry, liquid and pancake), makeup aids include lotions, colognes, toilet water, astringents, oils, eyebrow pencils, eye-shadow, eye-drops, mascara, manicure items, nail polish and creams, polish base coats and removers, hair oils, brilliantine and lacquers, dyes, bleaches, tints, glints and wave set fluids, home permanent wave equipment, soaps, shampoos, bath crystals, deodorants, depilatories, false eye lashes and finger-nails, lipstick brushes, atomizers, compacts and creams of fifty different kinds for eyes, hands, throat, for cleansing, lubricating, bleaching, tanning. The cosmetic industry serves hundreds of thousands of stores and beauty shops which deliver their services to aid American women in maintaining their beauty and loveliness.

The cosmetic industry is intensely competitive, as is always the case with lush fields of merchandising, and effective sales methods call for a high order of showmanship. Imagination and a willingness to spend money to make money are necessary in any highly competitive field. Over-stocked shelves or slow-moving lines indicate urgent need for the services of those three super-salesmen, publicity, exploitation—and *advertising*.

It is gratifying to note that, almost without exception, the various companies comprising the cosmetic industry have learned that the most successful approach to merchandising problems parallels closely the fundamental principles of showmanship in advertising, including simplicity, dramatic emphasis and direct copy appeal, combined with restraint and taste.

Every phase of the manufacture and sale of cosmetics depends on *showmanship*. In a fine soap, the color, fragrance, packaging and even shape and design call for a high order of showmanship. Cosmetics and toiletries must offer eye-appeal, scent-appeal, performance-appeal. Certainly, products which

embody so many personal appeals, both sensory and psychological, must be merchandised with showmanship.

White space is vital in cosmetic layout. The feeling of freedom, ease and luxury conveyed by lavish use of *air* is essential. An apparent lack of consideration for expense, even the appearance of almost profligate waste, often implies luxuriousness in the product which in some cosmetic items is reflected in greater sales. Copy may be suggestive, persuasive, flattering, but it also may be highly *practical*. Its basic appeal is personal. No other advertising so consistently stresses the personal appeal.

Cosmetic copy differs in one respect from other forms of advertising: lettering and text are less bound by considerations of convention and even legibility. They may be exotic and out of the ordinary.

Atmosphere is an important part of layout—it is vital in cosmetic advertising. A feeling of glamour, allure, luxury and romance may be delivered with a light, airy, open simplicity of design, and by a layout peopled with attractive women and men in romantic surroundings. Text usually is relegated to the role of the ticket-seller who performs his small but important function after the enticements of the barker have been delivered.

Text, however, will be governed by selling circumstances, by the pressure of competition and by product price bracket. Hard-selling cosmetic ads may employ informative or instructive *reason-why* copy, stating uses and advantages. Selling text will be increased in *busy* copy, which also may feature price and even a coupon. What perfumes to wear when, how to wear perfumes, preferences of different women, testimonials—these and other copy devices may be employed.

Perfume copy breaks down, roughly, into two classifications: the smart and sophisticated and the sweet, tender and nostalgic. The aromatic fragrances used in perfume creation may be fresh and sharp, warm and inviting with a flowery charm, or they may possess an amorously challenging character. Scents are highly individual in their impression and interpretation. Qualities will be assumed in selling, qualities of gaiety and innocence with the light and gentle fragrances, of camaraderie with the woodsy, spicy, aromatic scents, and of the capricious, flirtatious, frankly sensual with the heavier, musk-laden bases. The dreams, desires, sensations and memories of women can be interpreted in perfumes—and in the advertising that sells it.

The sense of smell is perhaps most closely related to memory. Scents, like strains of music, have the power to evoke long-forgotten experiences. How nostalgic is the scent of new mown hay, of rain on a hot summer sidewalk, of bread baking! Perfumes likewise stir emotions, reactions varying with different

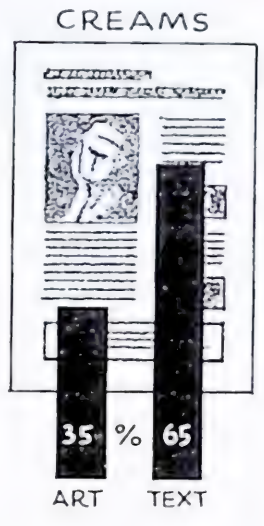
COSMETICS...THIS VAST FIELD COMPRISES MANY AND DIVERSE ITEMS EACH REQUIRING INDIVIDUAL AD-PLANNING

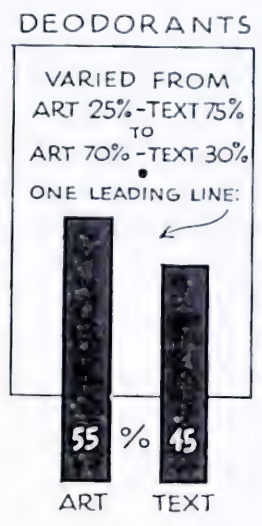
HERE ARE A FEW TYPICAL SELECTIONS ANALYZING

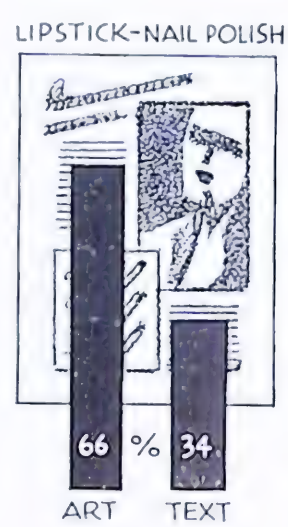
ART/TEXT RELATIONSHIPS IN COSMETIC LAYOUT

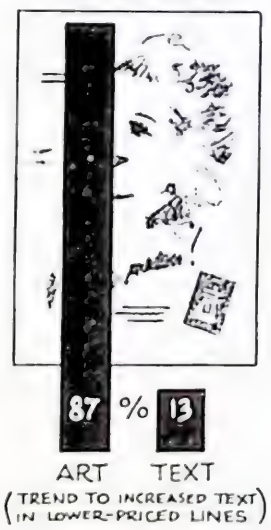
(PERCENTAGE APPROXIMATIONS ARRIVED AT BY AVERAGING SEVERAL COMPETITIVE CAMPAIGNS RUNNING OVER A PERIOD OF TIME)

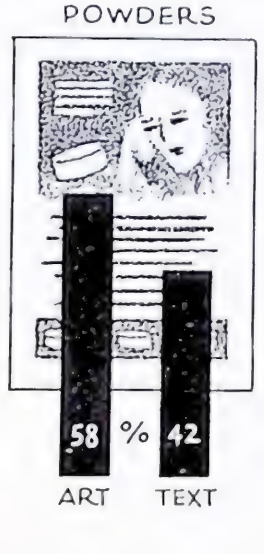
ART: LAYOUT AREA DEVOTED TO PICTURES, PRODUCT ILLUSTRATION, ETC.
TEXT: " " " " HEADLINE, SUB-HEAD, BODY COPY, NAME

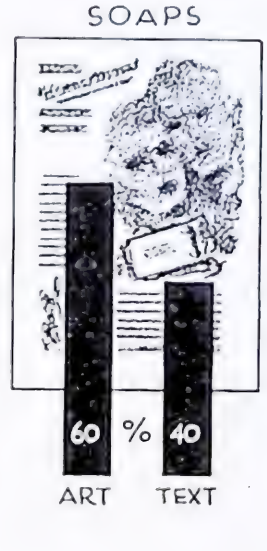


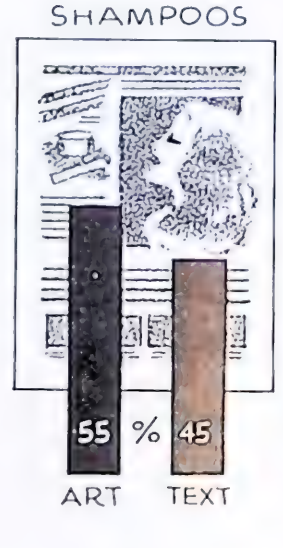












GENERALLY: **ART** DRAMATIZES DESIRABILITY, **TEXT** SELLS GLAMOUR. **LAYOUT** AND **PICTURES** PROVIDE THE VISUAL STOPPING IMPACT— **COPY** WEAVES THE SPELL THAT SELLS: LOVELINESS AND CHARM.

scents which arouse dormant memories and inspire imagination. Past and present are represented in appealing perfumes, things remembered, things desired. Perfumes may be sultry or heady, memory-awakening or imagination-inspiring. Woman's alleged mystery is best interpreted in fragrance.

A perusal and analysis of most perfume advertising would lead one to the conclusion that women are all predatory to a degree, that scent is the lure in the trap they set for men. Undoubtedly this is elemental, instinctive and true to some extent. Many charmers who have affected the course of history have relied greatly upon the use of scents to intrigue and influence men. One thing is certain, however—a woman buys perfume to please herself as well as the man—or men—in her life. She gets an emotional lift from a new perfume or from a new makeup shade.

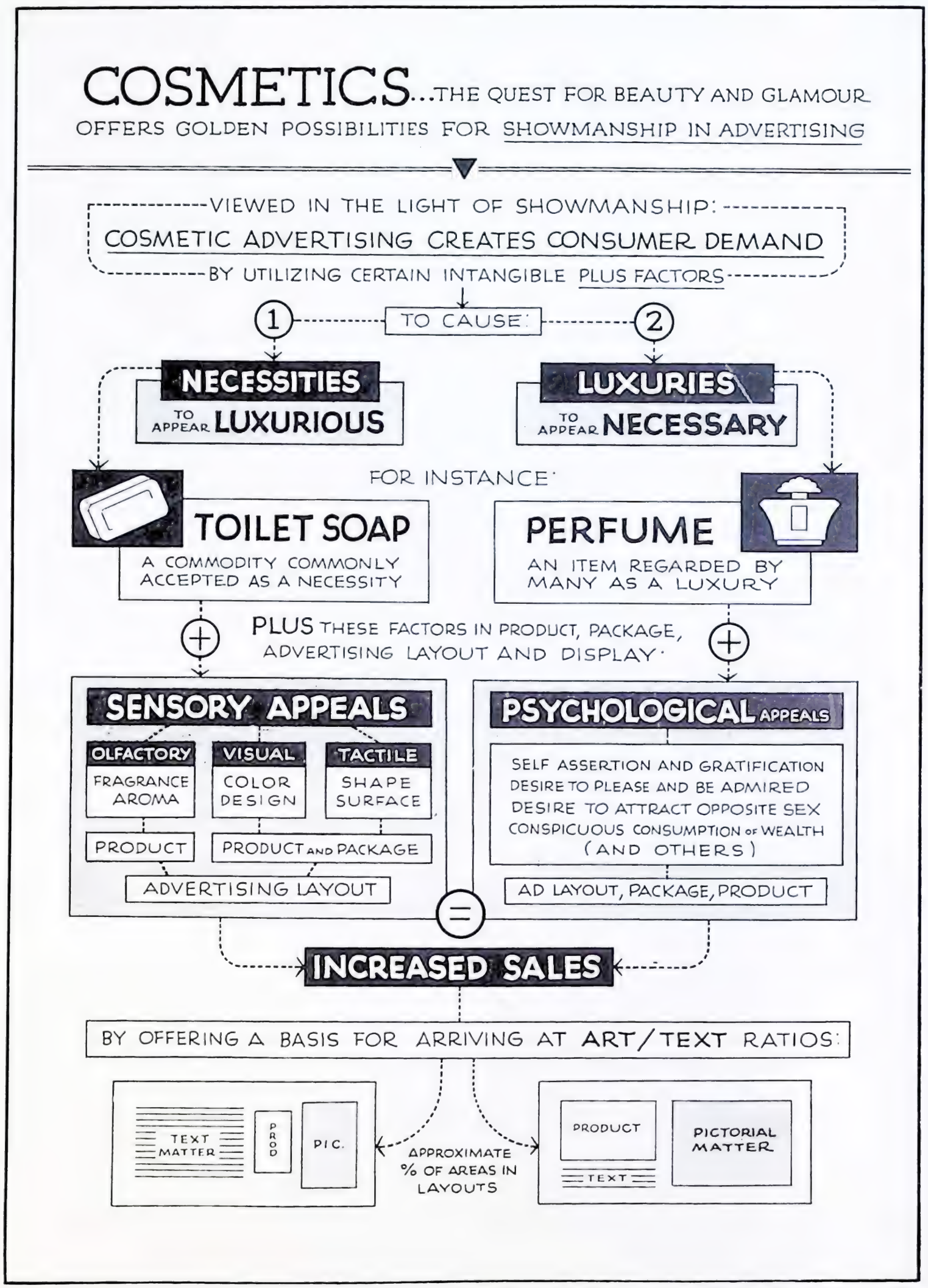
There is a school of advertising thought which holds that the pattern of cosmetic copy has become too suggestive, practically promising conquest. It is contended that women are becoming amused by the fixed focus on sex success and predatory intent as well as by the dancing-on-thistles touch with which this heavy-handed appeal is applied. However, the prime purpose of perfume is as old as history and its first known use as a stimulant to romance is lost in the mists of antiquity. Such definite appeals cannot be ignored. True, they might be interpreted and articulated in a fresh, new and different pattern of phrasing —in copy which, not neglecting allure, aims at pleasing, persuading *and selling*.

No one perfume can complete the display of pretty bottles on a woman's makeup table. She must have different scents for different occasions, moods and seasons. A pleasurable perfume may make her purr like a kitten, other scents may repel her today, intrigue her tomorrow. Perfume advertising is derelict in its duty if it permits a woman to believe that one scent, any more than one dress, is sufficient.

Advertising developed by the manufacturer usually keys approach—and local advertising should adhere to established tenor and pattern. Highly effective window and counter displays usually are available, good merchandising tying the product to the display material.

Combinations frequently offer opportunity to sell two items instead of one. Several bottles of contrasting perfume may be packaged in one attractive container. Nail enamels and lipstick may be effectively combined and packaged. Sets combining several cosmetics will meet with ready acceptance if engineered with imagination, presented with showmanship.

Blossoms of various kinds, colors and sizes can be effectively displayed with perfumes, the atmosphere of the perfume accented by a related floral display. Many leading department stores feature perfume and flower shows with each


COSMETICS...THE QUEST FOR BEAUTY AND GLAMOUR
OFFERS GOLDEN POSSIBILITIES FOR SHOWMANSHIP IN ADVERTISING
VIEWED IN THE LIGHT OF SHOWMANSHIP:
COSMETIC ADVERTISING CREATES CONSUMER DEMAND
BY UTILIZING CERTAIN INTANGIBLE PLUS FACTORS
1
TO CAUSE:
2
NECESSITIES
TO APPEAR LUXURIOUS
LUXURIES
TO APPEAR NECESSARY
FOR INSTANCE:
TOILET SOAP
A COMMODITY COMMONLY ACCEPTED AS A NECESSITY
PERFUME
AN ITEM REGARDED BY MANY AS A LUXURY
PLUS THESE FACTORS IN PRODUCT, PACKAGE, ADVERTISING LAYOUT AND DISPLAY:
SENSORY APPEALS
OLFACTORY
FRAGRANCE AROMA
VISUAL
COLOR DESIGN
TACTILE
SHAPE SURFACE
PRODUCT
PRODUCT AND PACKAGE
ADVERTISING LAYOUT
PSYCHOLOGICAL APPEALS
SELF ASSERTION AND GRATIFICATION
DESIRE TO PLEASE AND BE ADMIRED
DESIRE TO ATTRACT OPPOSITE SEX
CONSPICUOUS CONSUMPTION OF WEALTH
(AND OTHERS)
AD LAYOUT, PACKAGE, PRODUCT
INCREASED SALES
BY OFFERING A BASIS FOR ARRIVING AT ART/TEXT RATIOS:
TEXT MATTER
PROD
PIC.
APPROXIMATE % OF AREAS IN LAYOUTS
PRODUCT
TEXT
PICTORIAL MATTER

window showing lavish arrangements of different blooms displayed with appropriate perfumes.

Gift-wrapped packages, displayed together with unwrapped bottles, are suggestive of gift purchases. Attractive packaging is vital in perfume merchandising. Fine containers are impressive, making products appear more desirable.

Aisle tables offer ideal sites for attractive displays. Cosmetic kits, utility cases, combs, brushes and mirrors, special toiletry combinations may be displayed with great effectiveness. Aisles may be regularly sprayed with perfume or cologne to intrigue patrons and introduce a new scent.

Motion picture tie-ins frequently are possible in the field of cosmetic merchandising, scenes from the film being displayed together with the perfume, both in windows and in newspaper advertising.

Point-of-sale persuasion is especially important in the merchandising of cosmetics. Salesperson attention and interest can result in much suggestive selling through seemingly casual reminders. Across the counter from the sales prospect, the sales-girl enjoys many opportunities of presentation, demonstration, suggestion—and sales.

Check the calendar—and the social calendar—for cosmetic merchandising opportunities. Holidays and special events, such as weddings, are especially conducive to sales. Prospective brides, their names obtained through society columns or from the marriage license bureau, can be contacted by telephone to offer the store's services and advice. The bride's preferences in perfumes and cosmetics, as well as her coloring, may be secured and listed in a card index file for the guidance of gift buyers—the bride being informed of this service. Brides may be sold duplicate items in smaller size for honeymoon packing, and hand lotions for housekeeping may be a discordant but nevertheless welcome note. Bridesmaid's and the bride's mother will be receptive to cosmetic merchandising at this time.

Similarly, the names of sweet girl graduates can be obtained from schools or news columns, each being contacted by telephone or letter to ascertain preferences for gift suggestion listings. Mother's Day offers extraordinary opportunity for special gift merchandising.

Despite several outstanding exceptions, radio has not proven especially effective for cosmetic merchandising. Television offers a new and graphic field, especially for novelty items which may be shown or demonstrated. Imagination may be spurred—as though the picturing of a perfume against an appropriately romantic scene.

Many items in the cosmetic field combine necessity and luxury. It is be-

coming increasingly frequent in cosmetic advertising for the sophisticated appeal to rub elbows with the intimate, familiar and friendly.

The greatest percentage of advertising is designed to appeal to women—they are the ultimate purchasers. Copy for cosmetics and toiletries (even for those items designed for masculine use) *must* appeal to women.

Gift seasons of the year naturally offer the maximum opportunity to realize the potentialities of masculine toiletry sales. Men prefer brisk, masculine scents in shaving lotions, soaps and colognes; and large containers seem to find greater acceptance. Father's Day and Christmas offer special opportunities to sell toiletries for men—shaving sets, skin bracers, hair preparations, lotions, colognes, talcs, deodorants—combining items in attractive sets.

In men's gift toiletry advertising, it has been found that copy and packaging which rather fulsomely flatters the masculine ego by stressing the love of devil-may-care adventure oddly enough finds its most ready acceptance with feminine purchasers. It is debatable if men, generally, are as impressed as the ladies believe them to be.

Different seasons of the year offer special opportunities in cosmetic merchandising. For instance, summer advertising may stress hot weather colognes, perfumes of outdoor fragrance, cooling bath crystals. Care of hair, skin, eyes and hands is especially important in summer and the requisite cosmetic items may be especially presented.

A cool, verdant pool or a fern-like background may dramatize displays of summer scents. Mats, mirrors, lacy screens and other appropriate *props* may be used.

The human desire for adornment is supplemented with the desire for health and well-being. Any product which offers to beautify or improve personal appearance seems to find ready acceptance.

New cosmetic items, new notes in perfumes, new combinations of toiletries usually are well received when properly introduced.

Alert advertising men are quick to envisage the possibility of combining the principles of *showmanship* with sound cosmetic merchandising in exploiting new avenues and prospects.

It is obvious that now and in the future—as never before—*neccessities* may be made to appear *luxurious,* luxuries may be made *necessities!*

CHAPTER

11.

BUILDING AN AD WITH MATS

MOST advertisements in larger newspapers are printed from special engravings. First-run theatres in larger situations usually have the benefit of an artist's services and specially prepared layouts and engravings. However, the vast majority of theatres, and newspaper advertisers generally, must rely upon *mats* and *stereotypes* in the preparation of newspaper advertising.

A *matrix,* or "mat," is made of a special type of soft cardboard (layers of tissue pasted together) called a "flong," a sort of papier mache which has been pressed while moist into and against set type and/or engravings. This results in a reverse impression, the mat being dried as it is pressed.

Removed from the type form, the mat is now a mold against which molten lead is poured in casting to secure an impression in metal—a stereotype. The engravings and type, being pressed against and into the matrix, leave an indented surface—designs and lines which fill with lead and become the metal high spots, the printing surface of the stereotype. In printing, the stereotype is used just as the original engravings or set type might have been used.

Mats are not as faithful in printing reproduction as the original engravings and type or electrotypes, but most advertising utilizes them because of economy and ease of handling.

Since adaption and use of matrices is an integral part of ad production in most situations, there should be an acquaintance with the processes by which a

CUTTING AND ADAPTING A MAT.....

Let's assume that you have a MAT of this ad

EXOTIC LOVE . . . ORIENTAL INTRIGUE!
A best-selling adventure-novel fills the screen with spectacle . . . romance . . . thrills!
WOMAN OF MYSTERY!
. . . her dance set the orient aflame!
JONATHAN DOE presents
GLORIA REYNARD
GLAMMOR • DEWULF
TITLE SINISTER
with
ASSORTED CHARACTERS COMPRISING STAGGERING SUPPORTING GALAXY
Plus other Credits ad infinitum etc. etc. etc. etc. etc. etc. &c
THEATRE IMPRINT
Ad No. 401—4 Col. x 10¾ Inches—43 Inches
4 Col. x 150 lines—600 lines
401

. . . and that you wish to adapt it to some smaller ads

THE DOTTED LINES INDICATE HOW A CASTING FROM THE MAT MAY BE CUT APART INTO SEPARATE ELEMENTS. NOTE HOW ART, BORDERS, TITLE AND TYPE MATTER CAN BE USED TO CREATE OTHER ADS, RETAINING OR ELIMINATING PORTIONS AT WILL

. . to ADS of DIFFERENT SIZE and APPROACH

MANY LAYOUT ARRANGEMENTS ARE POSSIBLE, USING ELEMENTS FROM THE SAME THEATRICAL AD MAT:

SIGS, OTHER INFORMATION ADDED . . . EXTRANEOUS MATERIAL DELETED.

NOTE HOW PANELS, SIGS ↗ ETC. MAY BE CUT INTO CASTINGS

matrix impression is transferred to metal and thence to the newspaper's columns.

Ability to appraise a mat's reproductive value can be developed. Good reproduction on the enameled pages of a pressbook, usually from original engravings, isn't a guarantee that a mat will reproduce well on newsprint. An illustration will print badly (it may be indistinguishable) if the impression on the mat is too shallow or the engraving screen is too fine. The reproduction from a stereotype is never quite as sharp as imprint from the original plate. There is always some loss in transferring the plate image to another medium (from the plate to the mat, and then from mat to stereotype).

Advertising matrices, or mats, should be ordered well in advance. (Not a "full set." Just the mats actually needed.) With sufficient time mats may be examined carefully, and if satisfactory reproduction is doubtful, they might even be cast in advance.

Let's assume that several illustrations, to be printed from stereotypes, have been used in ad construction. Prepared copy has been sent along to newspaper or printer together with the mats from which metal castings must be made to reproduce the illustrations. Let's follow the advertisement and the mats through the newspaper's composing room.

The mat is cast in its entirety. The metal is allowed to cool and harden, and the part chosen for use is cut from the cast metal.

And note that care will pay dividends in better looking ads. For example, if part of an unwanted illustration is unavoidably included in a clipped-out proof, then it will also appear in the cast metal and in print.

Illustrations ought to be clean, intact and not involved with unwanted material, unless the contact is minor and not objectionable.

Do not write on the back of mats *in ink*—it may penetrate and damage the mat surface. Mats must not be cut up to correspond to clipped-out illustration proofs. The mat should be left intact; or at the very least, ample margins (or *bearers*) must be left in straight, smooth lines. It may not be possible to cast the mat at all if it is mutilated. Best and safest, send along the whole mat.

The wide, smooth, even margins (bearers) on all sides of a mat make it possible to keep the molten stereotype metal from running when the mat is cast. The stereotyper attaches a piece of paper at the top of the mat to guide the molten lead down and over the face of the mat. Steel strips, or *gauges,* cover the sides and bottom of the mat, controlling and holding the flow of molten lead.

The mat is removed as soon as the casting solidifies and before it has completely cooled, and surplus metal or *tail* is removed and returned to the melting pot. The casting is now ready for the compositor to adapt to the set advertisement, following layout design.

Unwanted portions of the metal casting will be cut away. Areas that must not print will be *routed* out (drilled away to prevent printing), or *mortised* (an opening cut through the metal plate) so that type can be set in the opening. Undesired words, letters or parts of illustrations will be discarded.

Then—into the compositor's assembly of rules and type goes the casting, an assembly that faithfully follows in metal the ad layout that has been submitted.

PRESSBOOK ADS

Let's look at a theatrical layout in the process of construction, an ad which will be fabricated from pressbook material and admats.

The layout needs an illustration—and there it is, the needed cut, in a larger ad reproduction on a pressbook page.

Carefully trim out the illustration—after making certain that the corresponding mat is available. Cut out the illustration exactly as it is to appear in the advertisement, then paste it in place in the same position in which it is visualized in print.

Needing an attraction title or an additional illustration, carefully trim this material from the pressbook proof and paste it down. And remember—when the ad layout reaches the newspaper, the composing room must do a similar cut-out job in the metal which will be cast from the corresponding admat.

Pressbook advertisements can, of course, be used in their entirety, exactly as they appear in the pressbook. The products of consideration and planning, the advertisements are prepared by experts, and balanced layouts and an effective sales slant generally are delivered.

Of course, pressbook ads aren't always ideal and beyond improvement. What has been determined to be the most general appeal will be presented in pressbook pages, but this appeal may be wrong for some communities. Or advertisements of a desired size may not be available in mat form. Possible improvement for a given situation may be apparent. A satisfactory illustration might be found in a layout too large for local use. Or the opportunity to lend a local touch or a personalized slant to copy may require adaption of pressbook material. And the advertiser may choose to *write* an ad, using materials from the pressbook.

If it is decided, however, that a pressbook layout tells the advertising story and offers little room for improvement, clip out the ad-proof and paste it down. The addition of theatre signature and play-dates will be required—and this addition should be made with care and skill so that the signature appears to be a

planned part of the advertisement. Sometimes it is possible to tie the signature into the layout by cutting into the edge of an illusration.

Most advertising material used by the average motion picture exhibitor will come from pressbooks. And even hand-drawn advertisements may employ the pressbook selling slant, reproducing copy, catchlines, illustrations and title treatment.

The theatrical pressbook is an unfailing source of advertising material—all ready for immediate use. The pressbook most frequently will prove to be a gold mine of information, providing a reliable basis for the preparation of advertising copy and a stimulus for selling thought.

CHAPTER

12.

THE AMUSEMENT PAGE

A POORLY-PLANNED or cluttered-up amusement page can invalidate much of the thought, planning, originality—and work—which has been poured into a newspaper advertisement. Advertising money buys less on an unattractive amusement page.

Attractive page makeup and consequent reader interest are important factors in relation to the net results that may be expected from a newspaper advertisement. Page makeup is not the ad-writer's responsibility but it should be his concern. The newspaper's editor or business manager may welcome constructive criticism and suggestion. He may be convinced or persuaded if there is room for improvement.

Stories and pictures pertinent to current theatrical attractions make the amusement page a real asset to a newspaper, assuring reader interest and advertising effectiveness. Needless to say, almost everyone is interested in motion pictures, screen personalities and theatrical attractions.

Reader interest has brought into being the thick sports sections in today's newspapers—all full of columns and stories dealing with money-making enterprises and largely unaccompanied by paid advertising. On the basis of public interest, motion pictures deserve even greater consideration. And regular, daily theatrical advertising makes the amusement page a most profitable department.

Newspapers *need* theatrical columns and stories to satisfy the interest of

readers. The value of news *stories* of Hollywood and theatrical personalities is reciprocal—not at all a one-sided gesture of the newspaper's generosity.

A photographic layout or the publication of a single scene from an attraction will enhance the page upon which theatrical advertising appears. *Scene mats* selected from the pressbook can be used in many situations for this purpose.

Motion picture news stories should be prepared with care. *Stories* may be taken from the pressbook, which ordinarily supplies excellent material, but they should be typed double-space before being submitted to the newspaper. Pressbook stories frequently may be rewritten to invite publication by giving them local interest. And hold back those superlatives when preparing publicity stories. Follow the newspaper's style.

Advertisements with no relation to entertainment frequently are found on the amusement page—discordant advertising for cathartics, cemeteries and painkillers. If requested, the newspaper may agree to place these out-of-character ads elsewhere in the paper, improving the tone and appearance of the page.

If a theatre page is not featured by the newspaper and if an unprogressive paper cannot be persuaded to develop one, try to arrange to receive the same *page position* every day so that force of habit will make your advertisement easily found by patrons. (Some papers insist on an extra charge for specified *position.*) Regular appearance on a certain newspaper page, as page two or the back page, assures quick recognition.

Friendly cooperation between advertiser and newspaper will always reflect on the printed page. It is important that the theatrical advertiser cooperate with the newspaper in every way possible to produce a creditable, attractive *amusement page* that will attract and interest readers. The value of such a page is very definite, very great, for both newspaper and advertiser.

CHAPTER
13.

ART LAYOUT AND EQUIPMENT

HAND-DRAWN advertisements may be especially prepared by the advertising artist, or on a larger scale by the copy writers, artists and typographers of an advertising production department, with special engravings being produced for newspaper reproduction. Such advertising, however, employs the same basic principles of copy construction as an advertisement fabricated from set type and cuts or stereotypes.

Sales approach must be determined and ad layout developed and produced in similar manner—*except* that the rigid mechanical limitations of fixed rules and set type give way to a greater fluency and freedom of expression and design.

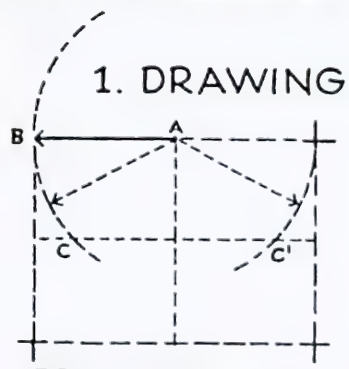
The artist may lay out and produce his advertisement exactly as he visualizes it (making use of available art material) without having to translate his copy into straight lines and square corners. The artist's only limitations are his imagination and his ability to handle art mediums.

The appearance in the newspaper's columns of professionally-prepared hand-drawn advertisements usually is more impressive than that of *set* ads.

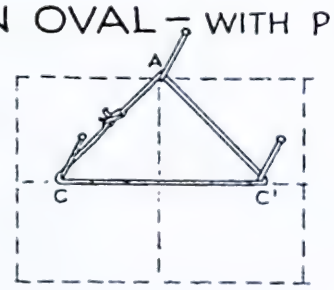
Naturally, good *equipment* aids the artist in turning out well finished layouts. Basic drawing board equipment should include a T-square (preferably metal); a 24-inch ruler (with inches, picas and agate lines indicated); two transparent triangles (45° and 70°-30°); art-gum and soft and kneaded rubber erasers (*erase as little as possible*); scissors; razor-blades or artist's knife; thumb

SHORTCUTS IN DRAWING OFTEN-USED SHAPES

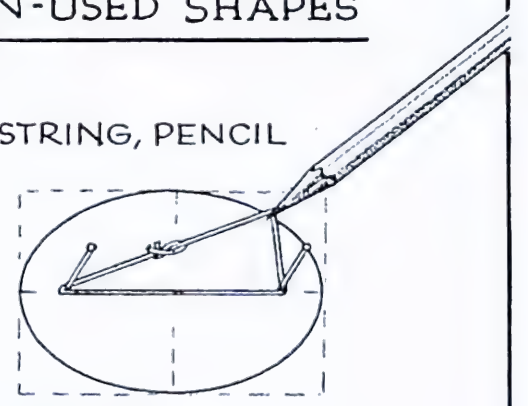
1. DRAWING AN OVAL — WITH PINS, STRING, PENCIL



DRAW WIDTH, HEIGHT
BISECT " , "
DRAW AB THRU C,C'

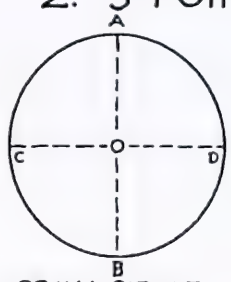


PUT PINS AT A, C, C'
TIE STRING TIGHTLY
AROUND PINS

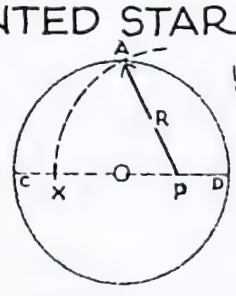


REMOVE PIN AT A
INSERT PENCIL AS
SHOWN, DRAW OVAL

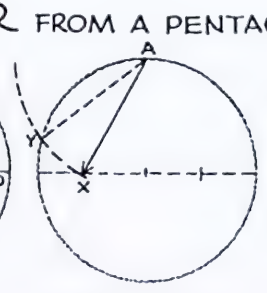
2. 5-POINTED STAR FROM A PENTAGON DRAWN WITHIN A CIRCLE



DRAW CIRCLE,
LINES AB, CD,
THRU CENTER O

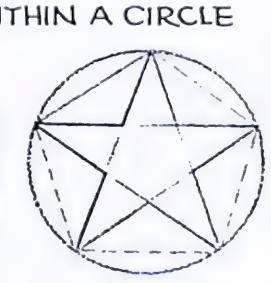


BISECT OD AT P
DROP RADIUS R
FROM A TO X



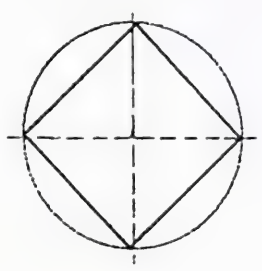
DRAW LINE AX
AY EQUALS AX
ARC AY=1/5 CIRC.

CONSTRUCT
PENTAGON,
SIDES = AY

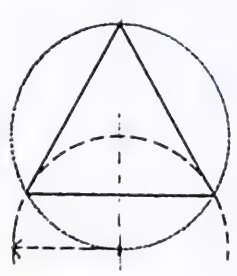


TRUE, BASIC
5-POINTED
STAR.

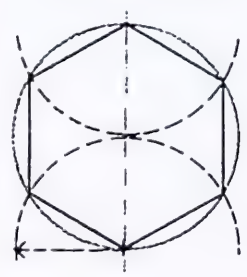
3. SQUARE IN O



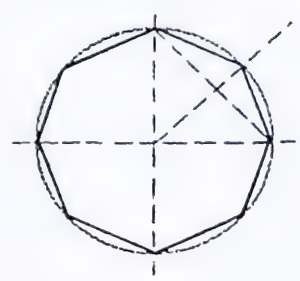
4. TRIANGLE



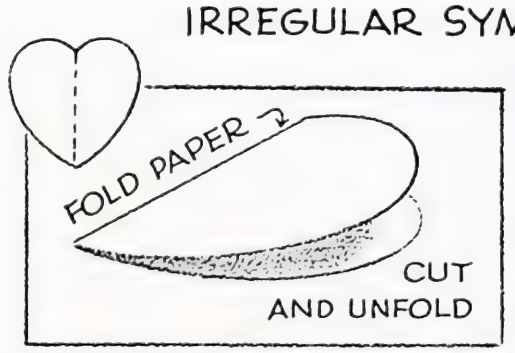
5. HEXAGON



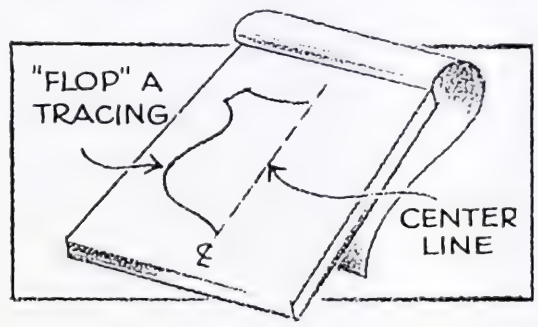
6. OCTAGON



IRREGULAR SYMMETRICAL SHAPES:



OR



tacks; white opaque water color ("Chinese white"); black water-proof India ink; illustrator's lamp-black; poster color (for lettering and filling in solid blacks); rubber cement (with a container and brush).

Necessary equipment includes lettering and drawing pens; speed-ball pens in various styles and sizes; sable brushes of all sizes, including round pointed brushes for illustration work and square-edged chisel-point brushes for lettering and for filling in large areas. (A brush is a fine and expensive tool and should be treated with the consideration that all good tools deserve. Carefully wash and dry all brushes after use.)

Both bond and tracing paper layout pads are useful. Drawing papers and art boards are available in various weights and surfaces for the development of art work—which should be sent flat, never rolled, to the engraver.

A light, white illustration board that takes ink equally well from pen or brush proves most versatile. Art board should have *tooth* enough to take brush work well and be substantial enough to stand erasure. Illustration board should be white to assure best reproduction. Layout pencils are necessary—common lead pencils, heavy graphite and charcoal pencils, wide-lead sketching pencils and carbon pencils, as well as carbon sticks for covering large areas and a light-blue pencil (*not* of a red or yellow cast) for marking layouts. Good art work is facilitated by the availability of a variety and selection of pencils.

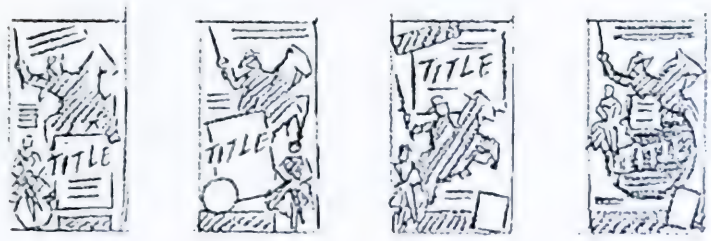
At least four tubes or jars of ready-mixed grays in varying degrees of darkness will be needed for halftone work and retouching photographs. Also black and white opaque water-colors as mentioned before. A china or glass container for mixing colors is helpful. Pastels are useful for color layouts (Eberhard Faber's *Nupastels* are excellent). Fixative and a sprayer should be at hand to *fix* layouts to prevent charcoal, graphite or pastels from smudging or rubbing. Sets of water colors, both transparent and tempera, may be needed.

A set of drawing instruments is a useful adjunct—at least a compass (for pen and pencil), a divider and a ruling pen.

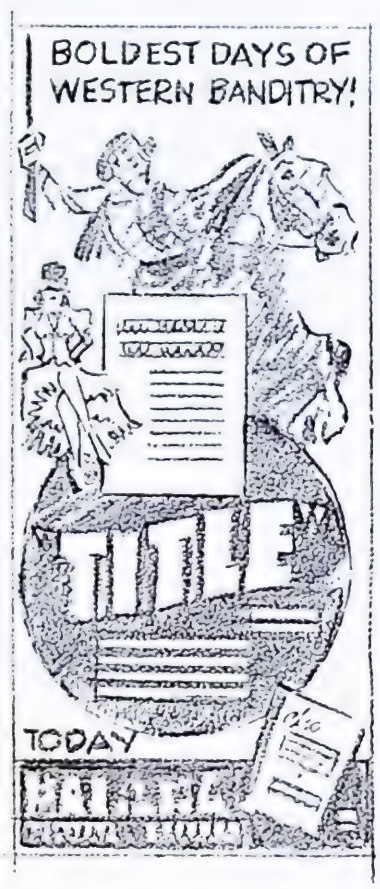
A proportion calculator (a slide-rule device) can prove of value in facilitating the proportioning of layouts and illustrations. A reducing glass occasionally comes in handy, as will a magnifying glass. Scotch tape will be needed, together with masking tape which may be used instead of thumbtacks to hold drawings in place on the drawing board.

An air-brush and a tank of air (liquid carbonic gas) or an air compressor will prove of great value in ad construction. The development of air-brush technique adds immensely to advertising design. Air brush may be used for photo retouching, gradation of shading and the flat, even application of tone

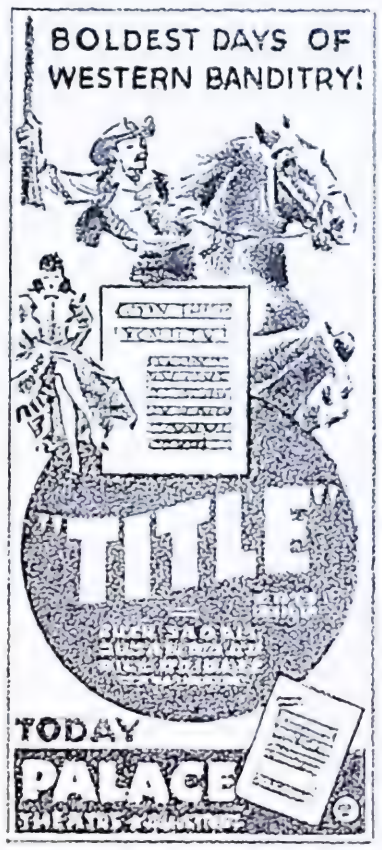
THE LAYOUT... FROM CONCEPTION TO "FINISH"



"THUMBNAIL" GROPINGS ← FOR AN IDEA



THE "ROUGH ROUGH" OR FIRST VISUAL (ELEMENTS QUICKLY, LOOSELY INDICATED, BUT IN APPROXIMATELY TRUE POSITION)



THE "COMPREHENSIVE" VISUAL (CAREFULLY AND FULLY DEVELOPED)

USUALLY, IN THEATRE ADS, THE "FINISH" ART FOLLOWS THE "VISUAL" ROUGH, EXCEPT WHEN CIRCUMSTANCES DEMAND THE PRECISION OF THE "COMPREHENSIVE"

THE "FINISHED" (DRAWING READY FOR TYPOGRAPHER AND ENGRAVER)

over large areas. India ink diluted with water or alcohol or colors prepared especially for air-brush may be used.

One of the many valuable usages of air-brush technique is the employment of a *frisket*. To surround a photograph or a design with a border of graduated shading, apply rubber cement thinly, let dry, then cover with *tracing paper* which has also been coated and allowed to dry. Cut the tracing paper around the area to be outlined, using a razor blade or a frisket knife, and then peel off the paper from the area which is to receive the tone. After completely removing surplus rubber cement, the air-brush may be employed with complete freedom. After air-brushing, carefully remove the frisket which has covered and protected the design, clean up remaining cement and spot any *holidays* (missed areas).

A *morgue* (or idea scrap file) of drawings, stills, illustrations and advertisements will well repay the effort expended to keep it up to date.

For quickly establishing proportion of art elements, *laying-in* pictorial illustration and accurately drawing and copying from a photograph, a camera lucida (a *lucy*) is invaluable. Similarly, a pantograph has its uses in enlarging or reducing, as does the opaque projector. All are *aids* to drawing, but should be considered only as such. There is no substitute for application and training in drawing or other phases of art.

Of course an artist may work successfully and efficiently with less equipment; but completeness of supplies and facilities will expedite the construction of effective advertising.

ART DESIGN AND DEVELOPMENT

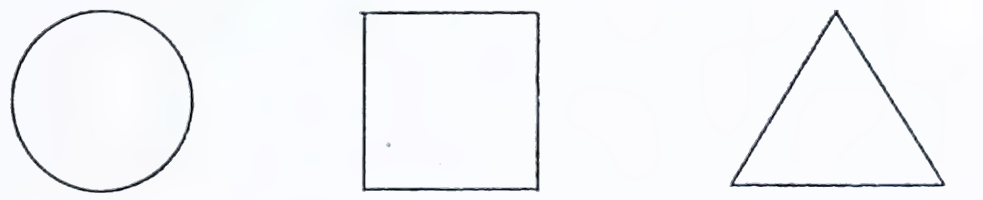
The basic element forms, the square, rectangle, triangle, circle and oval, may be utilized and arranged in many variations and combinations in advertising design.

Set ads are usually limited to straight lines and square corners, curving forms being present only in illustrations. In preparing hand-drawn advertisements the artist may make use of any or all element forms and their many variations in innumerable combinations and arrangements of design.

Thumb-nail sketches may be the initial step in the preparation of hand-drawn advertisements. Development of these quick rough miniature drawings will allow the artist or visualizer to work out a plan for layout, to develop the design.

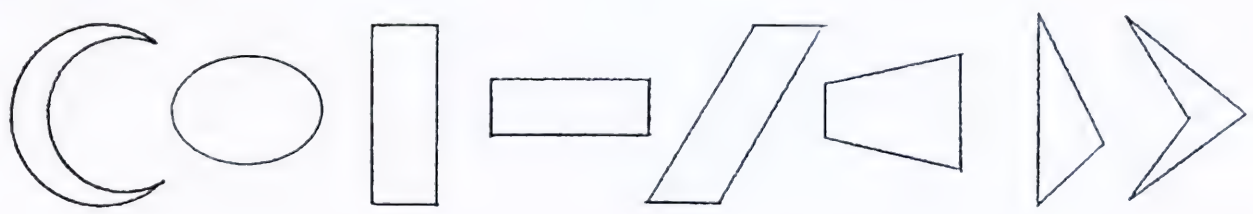
Roughs are the next step, developing and presenting the planned advertisement, roughly but in some detail, and showing the location, size and weight of various elements. Illustrations will be indicated as will catchlines, title, and

THE **BASIC SHAPES** ...FROM WHICH AD DESIGNS ARE DEVELOPED:

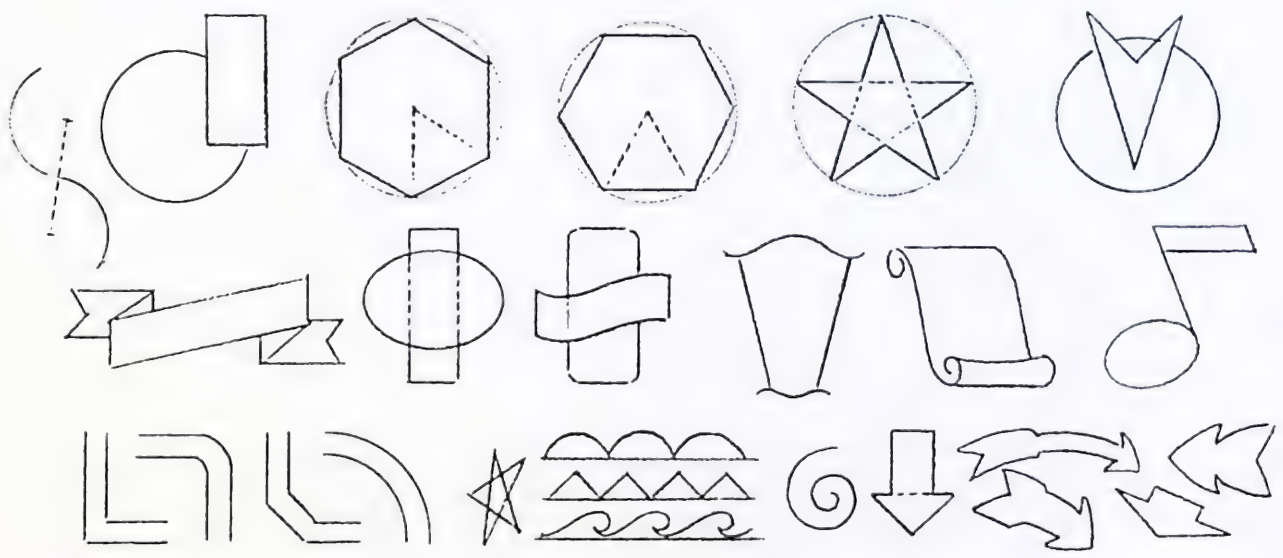


CIRCLE SQUARE TRIANGLE

SIMPLE VARIANTS:



—AND SO INTO COMBINATIONS AD INFINITUM!



TRY ANALYZING DESIGNS AND SHAPES OF ADS YOU SEE INTO THEIR SIMPLE COMPONENTS

other lettering. Color will be shown if color is to be used. This is a *visual* which is prepared for approval or for possible improvement and development.

Use of tissue or tracing paper presents definite advantages in the preparation of visuals. An illustration or a line of lettering may be traced by placing it in desired position under the sheet of tissue. Type specimen sheets similarly may be placed under the tissue for appraisal or tracing. And if the artist wishes to retain part of a discarded rough, he may salvage the desired section in much the same manner by placing it in position under the new layout. Optional catchlines or illustrative designs may be prepared on tracing paper to be shown against the basic layout. *Roughs* may be submitted to discussion, consideration, analyzation, possibly leading to changes that improve selling impact.

A *comprehensive*, a presentation layout or *finished rough*, may follow the production of roughs as an intermediate step before actual ad production. The comprehensive will be carefully finished and lettered with all elements accurately drawn in position and type proofs and photos pasted in place. A comprehensive is not always necessary if the layout delineated in rough form can be visualized in print. They seldom are required in daily theatrical ad production.

In lettering visuals a chisel point pencil aids in the construction of thick-and-thin roman letters. A blunter point will prove better for laying in gothic faces.

Illustrations drawn on tracing paper as part of an ad visual may be given the appearance of over-all tone, similar to the effect of an engraving screen, by penciling the back of the areas where tone effect is desired. Pastel colors may be similarly applied. Occasionally it may be desirable to draw guide lines to define borders on the back of tracing paper, erasing the lines after the design on the face is completed.

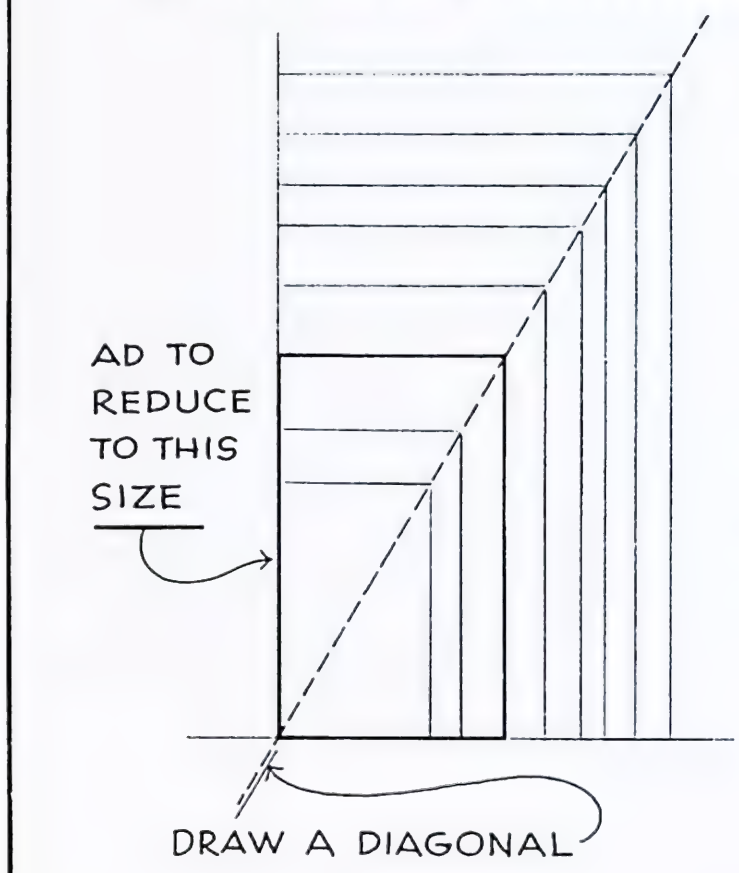
Fixative, a liquid protection, should be sprayed over finished pencil or crayon roughs so that the work will not smear.

Once a rough of a planned advertisement is finished and approved in every detail, actual production begins. The copywriter completes his chore. Typography is ordered, set and pasted in. Illustrations and lettering are finished. The copy is ready for the engraver.

ART REDUCTION

Scaling layouts and art work to final ad size is a frequent and routine procedure in the development of an advertisement.

The finished art usually is produced in a larger size, then reduced in en-


"SCALING" A DRAWING "UP" (ENLARGE) OR "DOWN" (REDUCE)
AD TO REDUCE TO THIS SIZE
DRAW A DIAGONAL
ORIGINAL ART COPY CAN BE DRAWN ANY SIZE (USUALLY LARGER) AND REDUCED OR ENLARGED BY ENGRAVER TO DESIRED SIZE.
DRAW A DIAGONAL BETWEEN CORNERS AS SHOWN. NOW, ANY LINES EXTENDED TO FORM A CORNER ON THIS DIAGONAL WILL DEFINE A NEW PARALLEL SHAPE IN PERFECT PROPORTION TO THE ORIGINAL.
THIS METHOD IS MORE THAN ADEQUATE IN MOST CASES. HOWEVER, IF UTMOST PRECISION AND SPEED ARE REQUIRED, THERE ARE AVAILABLE VARIOUS TYPES OF RATIO AND PROPORTION CALCULATORS, SLIDE RULES AND OTHER MECHANICAL DEVICES FOR SCALING. YOUR ENGRAVER WILL GLADLY INSTRUCT YOU IN THEIR USE.

graving. This assures a smoothness of art work due to the fact that reduction minimizes any roughness or coarseness. Fineness of detail, difficult to obtain in actual size drawings, can be produced with no additional effort. Of course, working to actual ad size is possible *if the art work is precise and carefully finished*. Much art work is done in this manner, but the reduction method is preferable.

The proportionate size of a layout to be reduced in engraving can be figured exactly. Add to the desired engraving size a third, a half, or any similar simple division of the measurement in both width and height.

Available at art supply shops are ratio and proportion calculators that operate on the principle of the slide-rule and are particularly useful when the measurements do not fall within common multiples.

The quickest, simplest and easiest method used to scale a drawing or to calculate porportionate layout size is as follows:

If a two-column, 10-inch space is to be the ad-size, lightly draw a *box* (four lines) on the layout paper in the desired dimensions. Then draw a line diagonally, *corner to corner,* across the box—*and carry the line on out of it.* At any point within or beyond the confines of the original box a new top and side line may be squared away, provided the diagonal line still crosses *at the corner.* Whatever the increase, reduction to the desired plate size will be in correct proportion. Art work then may be produced in larger or smaller size than the final plate size, and reduced or enlarged in correct proportion in engraving. The desired reduction or enlargement must be indicated on the art work, or the finished *plate size* specified.

In scaling a photograph, tracing paper may be placed over the photo for protection with scaling lines drawn on the tracing paper.

Having arrived at the *working size,* check both dimensions again just to be sure. Lightly lay in the confines of the space with pencil lines which can be erased later. It is obvious that the design must never extend beyond these boundaries. Play safe and keep it well *within.*

ILLUSTRATING ART ADS

The most casual inspection will show that most modern commercial and theatrical advertisements contain pictorial matter. There are many ways of executing an illustration and transferring it to the final printed page.

Modern advertising production utilizes the many advantages of photography primarily for illustration, but also as an efficient way of handling for reproduction all or part of hand-worked illustrations. The original art work may be photographed and the photographic copies used in developing completed ads.

Photographs, generally speaking, are advertising's most valuable illustrative medium because of the delivery of a convincing feeling of authenticity and because they reflect life realistically.

Photographs—clear, contrasty (for newspaper), glossy *stills*—can be used in combination with ad art work. They can be attached directly to the art copy or submitted separately to be *stripped* into position by the engraver.

CROP MARKS...ON HALFTONE COPY TO INDICATE PORTION ENGRAVER IS TO USE

ONE WAY...

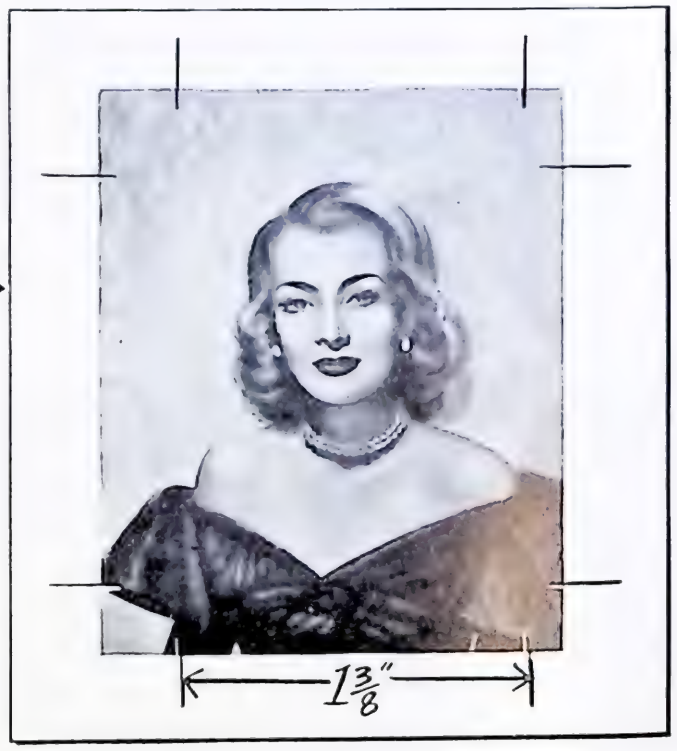
BOUNDARIES AND DIMENSIONS MARKED DIRECTLY ON COPY

RISKY...COPY MAY BE DAMAGED...ALSO, IF PROPORTIONS ARE SLIGHTLY INCORRECT, LINES MAY INTRUDE IN PICTURE FIELD.

A BETTER WAY

"CROP MARKS" AND DIMENSIONS NOTED OUTSIDE OF COPY.

ENGRAVER TRIMS BY PROJECTING LINES ACROSS COPY...
CAN ADJUST FOR PROPORTION...
SURFACE OF COPY IS UNIMPAIRED



Photographs can be retouched by brush or air-brush to heighten contrast or to bring out wanted detail.

Wherever possible it will be more satisfactory and more fool-proof to submit copy as a complete unit. However, stills are not necessarily attached to the ad art. An illustration may be too large for available layout space and it may be necessary to *scale it down*. Only a portion of an illustration may be required and it might be preferred not to cut or mutilate the illustration. These stills may be sent to the engraver separate from the artwork, but with illustration position indicated on the layout and photograph areas defined by *crop marks*. Or a tissue overlay can be attached to the photograph, folded over its face, and dimensions marked thereon.

Crop marks should be placed in light blue pencil on the photo *margins*. Marking the face of a photo can spoil it for engraving purposes. And in marking a tissue overlay be careful that the pressure of the pencil does not indent the photograph.

The tone variations of wash drawings, either opaque or tempora (grays obtained by the admixture of opaque white with black pigment), or transparent colors (grays obtained by the dilution of blacks with water), are reproduced in *halftone* just as photographic illustrations are reproduced.

Almost any art medium may be employed in ad illustration, from line drawings to oil paintings—and including work in crayon, charcoal, pastels, transparent and opaque water-color, tempera and casein.

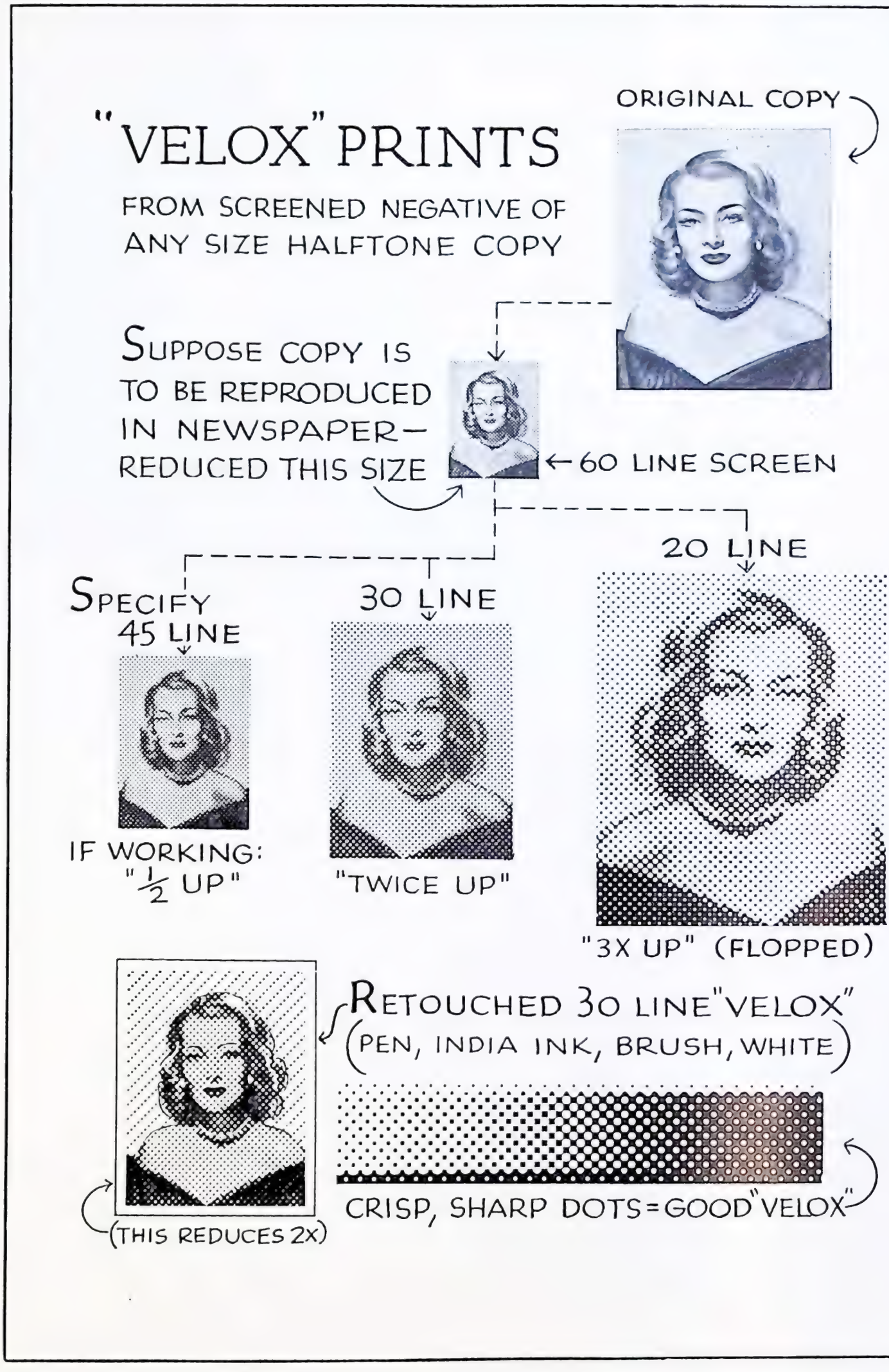
Pen and ink work (which permits clean, clear lines and fine delineation of detail), brush and dry brush (ink applied with a thinly charged brush) are reproduced in a *line-cut*—as are techniques on scratchboard, Ross board and similar boards, as well as crayon work on rough-textured white paper (which has a *tooth*). Prepared screens, as in Velox prints and Craftint boards and overlays, are reproduced as a *benday* cut.

Line work must not be too fine if it is to be greatly reduced or it may break down in engraving or fill up in printing. Lines must not be drawn too close together. Line work should be sharp, definite, opaque, with good blacks against solid white.

A *combination cut* is produced by the engraver when copy includes art work to be reproduced by both line and halftone.

Selection of art medium and method may be guided by approach, layout, economy—and by the best presentation of appeal. But whatever the determined type of illustration, one-color or multicolor, it can be translated to metal by the engraving process for reproduction by printing.

Artwork for theatrical advertising may employ screened illustrations from


"VELOX" PRINTS
FROM SCREENED NEGATIVE OF ANY SIZE HALFTONE COPY
ORIGINAL COPY
SUPPOSE COPY IS TO BE REPRODUCED IN NEWSPAPER— REDUCED THIS SIZE
60 LINE SCREEN
SPECIFY 45 LINE
IF WORKING: "½ UP"
30 LINE
"TWICE UP"
20 LINE
"3X UP" (FLOPPED)
RETOUCHED 30 LINE "VELOX" (PEN, INDIA INK, BRUSH, WHITE)
CRISP, SHARP DOTS = GOOD "VELOX"
(THIS REDUCES 2X)

motion picture pressbooks (if the engravings have been printed on coated stock) in much the same manner that photographs are used—*except* that screened illustrations in a 60 or 65-line screen ordinarily should neither be reduced nor enlarged if intended for newspaper reproduction. Any considerable reduction or enlargement of the art work will alter the screen count so that newspaper printing will be unsatisfactory. Such screened illustrations will be reproduced as benday cuts. Screened areas should not be screened again as a patterned or *moiré* effect may result.

Using illustrations clipped from a theatrical pressbook, a *paste-up* ad should be kept to actual ad size for engraving. However, if it is desired to enlarge a 60 or 65-screen clipping of an ad proof for later reduction to its original size, the engraver can supply *velox* prints or reproduction brown prints (shot as line, not halftone).

Use of screened enlargements or *blowups* will prove valuable in the reproduction of halftone illustrations for newspaper ads at a minimum cost. Through the use of halftone blowups—popularly called *Velox* in some localities after a familiar photographic paper trade name—the *effect* of a combination cut (halftone and line work) can be produced by what is, in fact, a benday cut. Several engraving steps will be saved, such as *stripping in* and *outlining*. The dots which make up a blowup permit a halftone effect in a line shot, and both time and money frequently may be saved in ad construction.

If blowups are to be used in the development of art work, the halftone art copy or photographs will be sent to the engraver who will make halftone blowups in the specified size and the desired screen, returning the prints to the artist. Blowups usually are enlarged in keeping with the planned reduction from layout size to the completed advertisement. Photographs may be touched up and highlighted with brush or air-brush before the halftone negative is made.

Photographs used for illustration must be handled carefully. Writing or typing on the reverse side may confuse, or more important, show through to indent the emulsion. Never fold or roll a photograph—the emulsion may crack —and don't attach paper-clips that can mar the photo surface. Artwork, too, must be kept flat, never rolled—ink or paint may chip or loosen.

Screen (as a "60-line screen") means the *number of "dots" in line to an inch.* Halftones used for printing are composed of many *lines of dots* that vary in size and closeness. (Hold a magnifying glass over a printed halftone engraving and you will see the dots.)

A halftone blowup of a photograph will be given a screen, composed of a solid field of dots—black dots in the light areas, white dots in the dark areas.

The dots will be larger than desired in the finished advertisement so that in engraving the dots may be reduced in size and drawn closer together.

For the average run of work with typical halftone copy, the screen size is easily figured if it is remembered that a screened negative first is made approximately 60 to 65-line screen, or the size desired in the *final reduction*. From this negative, photographic prints are made by projection in any size desired. Easy multiples of enlargement are:

60-line equals 60-line, (same size).
45-line becomes 60-line, (same size plus one-half).
30-line becomes 60-line, (twice size).
20-line becomes 60-line, (three times size).

If the advertising layout is being prepared to reduce to one-half, then the *screen* must be ordered *half the size* of the screen desired in the finished cut. (The *smaller* the *screen size*, the fewer and *larger the dots*.) Reduction in engraving pulls the dots together, giving the engraving more and smaller dots to an inch—and a higher screen size. A blowup print in a 30-line screen, for example, will reduce to a 60-line screen if the layout is "twice up," or twice the final reduced size. (*See plate VELOX PRINTS.*)

A 50-line blowup enlarged from a 100-line negative, with a line cut made at approximately same size (50-line screen), is the answer to a problem which sometime arises, as when: 1. The halftone area is considerable (a quarter page to full newspaper page), or: 2. Much intricate detail is to be printed on news stock, or: 3. The mechanics of reproduction require a coarse screen having good tonal gradation. Some variation from 50-line (from 45 to 55-lines) in final proof is quite permissable. This method produces plates which yield fine mats and electrotypes.

Blowup halftones for an entire advertising campaign, for one advertisement or for several, may be ordered at the same time providing the scale of enlargement is uniform. Illustrations (stills or parts of stills) may be attached to a single sheet of board for easier handling, with unwanted areas eliminated.

If artwork is desired on the background surrounding an illustration, this can be added before blowups are made. The artist's worked-out *roughs* may guide him in the application of this artwork, which also will receive a screen.

Velox prints (or other illustrations) are clipped out and attached to the finished art copy with rubber cement. For most effective use apply cement to both the art board and the back of the illustration. Allow both to dry completely—then place the illustration carefully in position, rubbing it into contact with the board through a sheet of tracing paper.

Halftone blowup prints should be examined carefully before use. Some

dots may not be sufficiently distinct and will require retouching with a pen to make them clear and black. Similarly, some dots may be opaqued out with solid white where necessary. Alternate lines of dots can be whited out for a distinctive and unusual effect.

Inasmuch as a blowup is reproduced in engraving by means of a line negative, pen work or solid black brush work may be executed directly on the print.

It might be observed that very small halftones usually are of doubtful value in newspaper advertising. The pictured action or character ought to be apparent at a glance and without study. Also, the limited number of dots in a very small engraving may not reproduce the illustration effectively. If a small illustration cannot be avoided—or made larger—it should be produced by line drawing for best effect.

With hand-drawn or photographic illustrations completed and headline and text in place, the advertisement is near completion.

Are instructions to the engraver clearly stated and is the ad size plainly indicated? Does the copy carry the name of the newspaper in which it is to appear—and the date? Proofread the copy once more—before sending it on to the engraver.

LETTERING AND TYPE-SET

Lettering facility is important to the advertising layout man and advertising artist. Effective hand-drawn advertisements require clean, appropriate, professional lettering.

In developing rough layouts, the style of lettering should be accurately portrayed. In the finished art the lettering must be well drawn and carefully spaced.

Lettering may be beautiful, decorative—but first of all, it must be *legible*.

The advertising artist must be acquainted with all kinds of type and lettering, since both hand-lettering and type may enhance or influence advertising *mood*. The feeling or *tone* of the advertisement often depends on the style of lettering or type employed, and some experimentation is justified in determining the most appropriate selection.

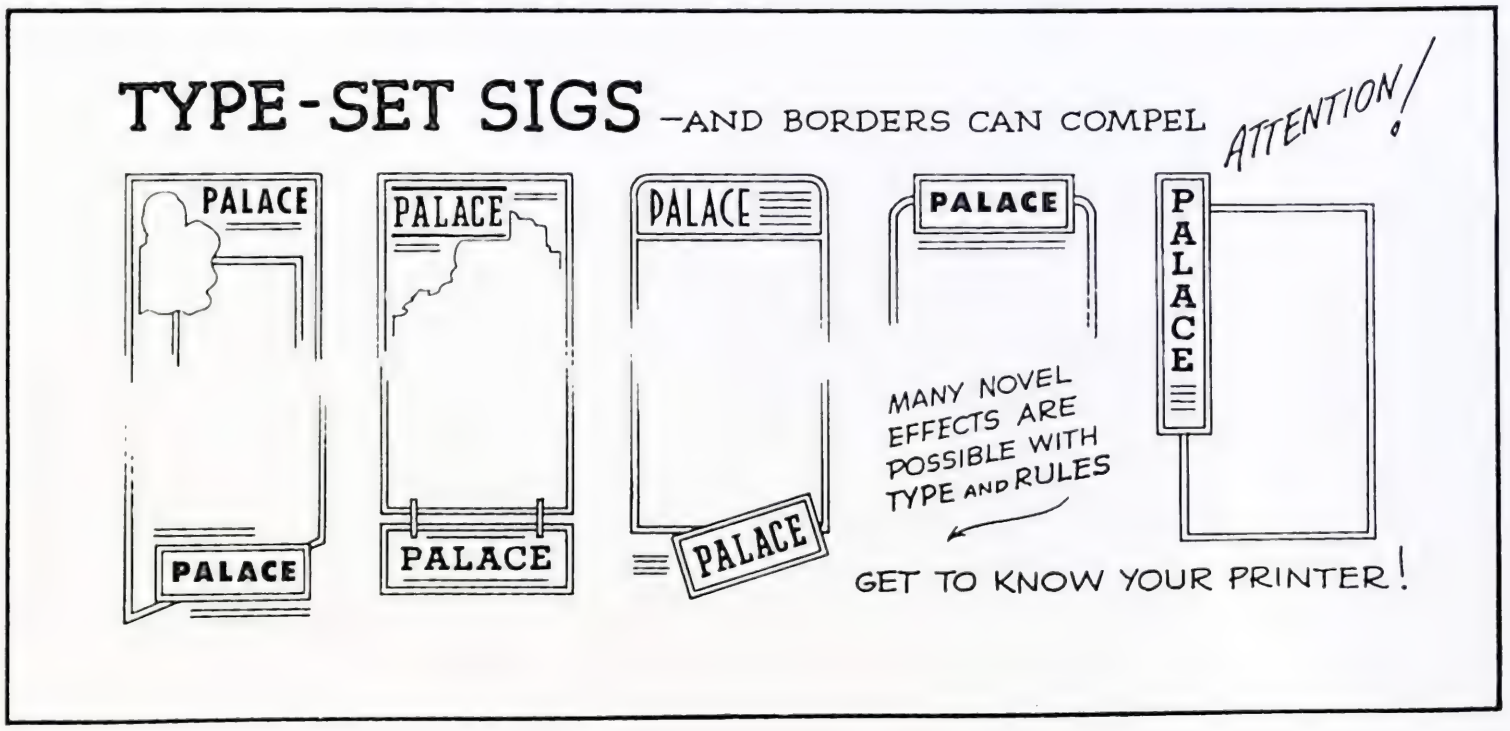
Hand-lettering permits individual words or headline phrases to be accented or emphasized if this seems desirable. A similar effect may be achieved through the use of type faces that simulate hand-lettering. However, hand-lettering permits greater latitude in letter development, arrangement and spacing plus a greater freedom of expression in design.

EXPRESSIVE LETTERING...

...FOR ADDED EYE APPEAL

MANY OTHER WORDS AND PHRASES CAN BE SIMILARLY DRAMATIZED. DON'T OVERLOOK THESE POSSIBILITIES TO ADD "PUNCH" TO ADS.

A FEW SUGGESTIONS FOR HAND LETTERED SIG CUTS:
PALACE
Palace
PALACE
PALACE
PALACE
PALACE
PALACE
Palace THEATRE
PALACE
"SPOT" SIGS TO DROP INTO ADS – USEFUL AND EFFECTIVE...
PALACE
PALACE
"SPOTS" FOR PRICES ETC.
35¢ TO 1
CHECK THE SIG CUTS IN YOUR LOCAL ADS – ARE THEY WORN, DIRTY, COMMONPLACE, WEAK? YOUR SIGNATURE IS YOUR SALESMAN – MAKE IT A GOOD ONE!
SIG
FOR VARIETY... HAVE ENGRAVER MAKE CUTS REGULAR AND REVERSE
PALACE
PALACE
1½, 2½, 3½ COL. SIGS TO "TIE INTO" BORDER
NEW PALACE
ABOVE EXAMPLES COMBINE GOOD NAME DISPLAY WITH SPACE FOR ADDRESS, POLICY, TELEPHONE, ETC. (1, 1½ AND 2 COL)
PALACE
COOL! Palace
"COOL" SIGS TO ATTRACT SUMMER AUDIENCES
STRIVE FOR DISTINCTION BUT NEVER AT THE SACRIFICE OF GOOD EASY LEGIBILITY!


TYPE-SET SIGS – AND BORDERS CAN COMPEL ATTENTION!
PALACE
PALACE
PALACE
PALACE
PALACE
PALACE
PALACE
PALACE
PALACE
MANY NOVEL EFFECTS ARE POSSIBLE WITH TYPE AND RULES
GET TO KNOW YOUR PRINTER!

Lettering may reflect the thought it expresses, thereby accenting idea delivery. Letter design may underscore the message obviously, with letters of shaky line, for instance, spelling "spooky," zinging, speedy-looking letters spelling "racy," lightning zig-zags forming the letters that spell "electric." Ice-encrusted "cool" copy or signature-cuts will be used frequently in warm weather by theatres.

Special initials may be designed to graphically point up a message—as a letter formed by the figures of chorus girls or featuring figures within the outlines of a hollow letter.

Frequently the *subject* of an advertisement will suggest type or lettering that can be utilized with good results (as "Barnum" type for a Gay Nineties effect).

Lettering, like type, should have a family affinity for other lettering and type in the same advertisement.

In lettering as in all phases of art production, sound knowledge and meticulous craftmanship pay dividends in results. Good lettering is never accidental. It is the result of either painstaking care, years of practice, or both.

The artist should be more than familiar with the basic construction of letters, the variation and width of letter strokes and forms of serifs; he should be thoroughly conversant with the letter forms he intends to use. Hesitancies in drawing and errors in spacing should be eliminated before *inking-in* is attempted.

A series of successive pencil tracings will enable an artist to progressively improve and refine a word or line of lettering. At this stage, self-criticism is important in order that imperfections may be seen and corrected. The width and direction of strokes should be carefully drawn and the spacing between letters adjusted until the result is visually satisfying.

Then, and not until then, the final tracing should be made, using carbon paper or a *transfer* obtained by rubbing the back of the tracing with a graphite pencil. The lettering should go directly on the art copy or on a separate piece of paper or bristol board which is pasted-in on the art. Inking then may be completed, using pens or brushes as the job requires, with any raggedness cleaned up with opaque white.

The text of an advertisement usually may be best composed of a combination of hand-lettering and set type. Straight hand-lettering of every word is distracting and monotonous unless carefully designed and executed by an expert. A hand-lettered headline in combination with type-set text will prove practical and impressive.

TYPE-SET

If satisfactory type proofs for art layouts are not offered by an advertising press-sheet, *type-set* may be ordered from a typographer or printer.

The typographer can supply specimen sheets showing type faces and sizes he is prepared to set, with a chart enabling the advertiser to estimate the average number of characters per inch in any given size and face, providing a basis for matching type and space

In supplying *type-set* the typographer will set the copy in type of specified face and required size to fit the layout space. He should know the degree of reduction, if any, between the finished art and the final size of the drawing. Having set the type (either by hand or machine) the typographer locks it into a form, inks it, and pulls a slick *reproduction proof* lightly imprinted on a good grade of thin, smooth paper. (The *repro* proof must be handled carefully to avoid smudging the fresh ink.)

Type-set for engraving must be selected with thought and care. It should be substantial enough in design, large and bold enough to allow for the slight loss in weight that occurs when the type-set is photographed and reproduced in engraving. Fine lines and thin serifs may break down in etching, small letter openings may fill with ink in printing.

The artist will cut out the line or panel of letters from the proofed paper and using rubber cement, paste it in position on his ad art. Similarly, signature-cuts, trade-marks or logotypes can be *proofed up* for use as required. A careful craftsman will paint in opaque Chinese white on the edges of pasted-down proofs or patches to assure the elimination of shadows in engraving and consequent negative opaquing or plate tooling.

Knowledge of type and lettering can be improved by study and practice. Carefully and repeatedly drawing individual letters is an excellent way to sharpen lettering ability. The inclination of most people to *doodle*, to scribble designs while preoccupied, may be employed, adapting this artistic urge to the development of alphabet characters.

Much material on the subject of lettering and typography is available in art shops, book stores and libraries. Weekly publications which carry a large volume of advertising offer a continuous source of contemporary lettering usage, serviceable lines which can be clipped out and filed away or pasted in a scrapbook for later reference and guidance.

CHAPTER

14.

PHOTOENGRAVING

MODERN advertising relies upon the faithful reproduction of illustration and artwork—made possible through *photoengraving*.

It is true that black is black. But in monochrome illustration, black is something more than a solid, inelastic medium. With shadings of black and tones of gray the advertising artist may achieve by technique the *effect* of *color* —tone gradations which the engraver will reproduce in metal, as he will the tone variances of photographic illustration.

Thanks to photoengraving many telling—and selling—effects are possible within the limitations of black-and-white newspaper printing.

In photoengraving, the lines of drawings, lettering, and the tones of artwork and photographs (in dot form) are translated to metal. The copy is photographed and printed on a sensitized metal plate, the image on the metal plate being made acid-resistant. Then, the non-printing, unprotected areas are etched with acid, leaving the printing image higher, in relief, for letterpress printing.

The production of engravings is at no point entirely mechanical, being dependent upon the skill and craftsmanship of the engraver. And since photoengraving is a technically involved and highly specialized art, this discussion will touch on high spots only in attempting to develop an understanding of the platemaker's problems and an acquaintance with basic engraving methods which may guide copy production.

A *line cut* or *zinc etching* will reproduce or *copy* lines, dots or any solid, unbroken areas of black on white.

The intermediate tone gradations of photographic illustration or artwork, the varying "half tones" between black and white are reproduced by *halftone*. The continuous tone areas are broken into *dots* of varying size which combine in printing to duplicate the multiple tone values of the illustration, the viewer's eye blending the dots to see a composite whole.

In the ordinary production of engravings and especially plates for newspaper use, halftones as well as line cuts usually are made on zinc plates as a matter of speed and economy (and magnesium plates can be used). For fine line reproduction and finer screen halftones, engravings are made on copper which allows more detailed reproduction. Copper engravings are tougher and permit a longer press run. But it must be remembered that copper costs more than other metals. Duplicate printing plates also can be made of hand-cut or molded rubber, the latter reproducing well on rough textures; and duplicate plates may be made of plastic.

Any black and white art technique on clean white paper can be employed for engraving. Artwork must be free of dirt, smears, stains and pencil lines which may present engraving difficulties.

Copy containing no photographic illustration or continuous tone artwork, but employing solid areas, lines and dots, will call for a line cut, all elements being reproduced in solid blacks exactly as drawn. Techniques may include pen-and-ink drawings and lettering, using black water-proof ink, solid brush or dry-brush work; crayon or pencil (wax or carbon pencil, avoiding graphite pencil which might reflect light when photographed in engraving). Line cuts, if the drawn lines are not too fine or too close together, can be used for printing on almost any kind of paper.

Decorative flourishes designed to hold copy elements together, and dark areas, heavy borders and lettering may be given a *benday screen,* breaking solid blacks into shades of black in dot or line form. Many newspapers require that large, solid areas in type or design be broken by a reverse screen.

Photographs and blended-tone art which must receive a screen are photographed through a cross-hatch ruled glass plate that breaks up the reflected light into a series of dots. The illustration is thus broken into many tiny separate units.

The glass screen through which copy is photographed is composed of two clear glass plates which have been precisely ruled and etched with thousands of fine lines, with the openings usually as wide as the lines. The line depressions have been filled with black pigment, the two pieces of glass being cemented

together face to face with the lines at right angles. (Screens also may be cross-ruled on a single sheet of glass.) As light passes through the tiny square spaces in this mesh of rules it imposes a pattern on the negative (and subsequently on the plate).

Dot sizes are controlled by placing the screen a short distance in front of the negative, allowing the tiny rays of light to spread as they reach the negative. Tone gradations (dot sizes) are governed by the degree of light reflected by varying copy tones. The dots tend to become rounded because of the spreading light rays. In very light areas of copy (or original art) the rays of light reaching the negative are larger, almost merging as the rounded dots overlap, allowing small squares of open space between them on the negative. When the negative is printed on the plate the larger darkened areas block the light, the small in-between squares or *highlight dots* print on the plate and protect it against the acid. Smaller rays of light reflected on the negative by the dark areas produce white *shadow dots* (against black) on the plate. In final printed form dots are smaller in light areas, larger in dark areas.

The coarseness or fineness of an engraving screen is determined by the number of dots to the linear inch (as a 65-line screen, the most commonly used for newsprint). *The more dots to the inch, the finer the screen.* (There would be 4,225 dots in a square inch area of a 65-line screen.)

The paper to be imprinted governs selection of the screen or shading medium. A fine screen provides sharper detail in reproduction, but the dots must be large enough on the finished cut to print clearly on the paper used. The coarser an engraving screen, the greater the ease with which the cut may be printed on cheap paper without danger of filling. Printed on rough newsprint at high press speed, the depressions in a fine-screen engraving (with the dots smaller and closer together) tend to fill with ink, resulting in a dark or muddy reproduction. It is better to have the engraving screen too coarse than too fine. A coarse screen will print on fine paper, but a fine screen will not print satisfactorily on coarse paper.

Halftone dots vary in size, shape and grouping according to the tone variances of copy, and the inked surface of the engraving will print accordingly. Reproduced by halftone, a contrasty, full-range photograph, representing 100% in values, will lose 40% of its contrast—20% on the highlight end (because white areas receive a screen) and 20% on the shadow end (because black areas are grayed).

The original artwork or photograph to be reproduced through engraving is photographed, first of all—usually on *stripfilm*. Or the engraver may employ

a *wet plate* negative (a clear glass plate which has been treated with collodion and silver nitrate). Dry plates may be used for color work.

In production, the sensitized surface of the exposed negative is removed while wet from the plate or film base. Together with several other negatives (usually) it is stripped on a large sheet of glass called a negative *flat*. Negatives also are turned over at this time, correcting the reversal of copy that occurred in photographing. Serving the purpose of speed and economy several engravings usually are made together on one metal flat and later separated into individual cuts.

The negative is printed photographically on the surface of a zinc or copper plate which has been flowed with a light sensitizing solution. The light-sensitive plate is exposed *through* the photographic negative which is placed in contact. Black copy areas are transparent on the negative and light penetrates these areas only. The dark, opaque, non-printing negative areas block the light from the plate. Only those plate areas which must print receive the light, these areas becoming water-resistant when exposed.

On the unexposed and therefore unhardened areas of the plate, the chemical coating remains soluble in water and is washed away, leaving these areas unprotected and vulnerable to the effects of the etching acid. The hardened printing image, which has been treated to make it acid-resistant, protects the metal beneath. In the etching process (with the back of the plate protected by a coating of acid-resistant asphaltum or shellac and glue) unprotected areas are dissolved or eaten away, leaving the design in relief. Large non-printing areas are also coated with protective asphaltum to prevent exhaustion of the acid bath (dead metal may be easily routed away later). Nitric acid is used to etch zinc, iron chloride for copper. The engraver is able to see the image which has been printed on the metal plate because of treatment with dye or ink.

In the etching process five *bites* usually are required to complete an engraving, these several stages being needed to prevent under-cutting which would make it impossible for a matrix to be made from the engraving. (The mat would be forced under the lip of the undercut edges of lines or dots.)

The first bite (exposure to acid) is just below the surface, just deep enough for the engraver to feel the image edge with his fingernail. Acid action then is stopped as the plate is washed with water, dried, warmed. Then the plate is powdered with *dragon's blood,* a resinous red-colored topping powder (or other similarly protective powder), which is brushed against the edges of the high spots, brushing in one direction only. The plate is *burnt in* and the powder melts and solidifies against one side of each tiny upstanding dot or line. When all four sides of lines or dots have thus been protected against acid action the

plate is again subjected to the acid bath which now is able to eat away metal only at the bottom of each depression. This procedure is repeated four times—there being four *powders* and five *bites* including the first one.

In *combination* cuts the negatives of line-drawings and halftones are *stripped* together and etched on a single plate. In *stripping*, the halftone negative is combined, in proper position, on the same glass with a line negative (adjacent but not overlapping) to form a single combination negative. Theatrical engravings most frequently are combination cuts although the required extra steps make them costlier than halftone or line cuts.

While the engraver is no magician he can, given time, accomplish many ingenious effects in the production of engravings.

For instance, the engraver can make an illustration face "the other way" by *flopping* the negative. He can reverse or *drop out* black lettering on a white background to make the lettering white on a black background. The engraver can thus reverse all or part of an advertisement. However, it is quicker and more economical to plan and produce such effects in the original copy before it reaches the engraver.

Copy areas produced in solid black can be given a screen of any desired degree of darkness. For example, a *fifty per cent screen* would be half way between solid black and solid white. A screen of dots is applied to designated areas (in a 60 or 65-line screen for newspaper reproduction) in the gray value or *percentage* specified. Marginal instructions for this type of treatment should be written besides the layout in light blue pencil (which does not photograph).

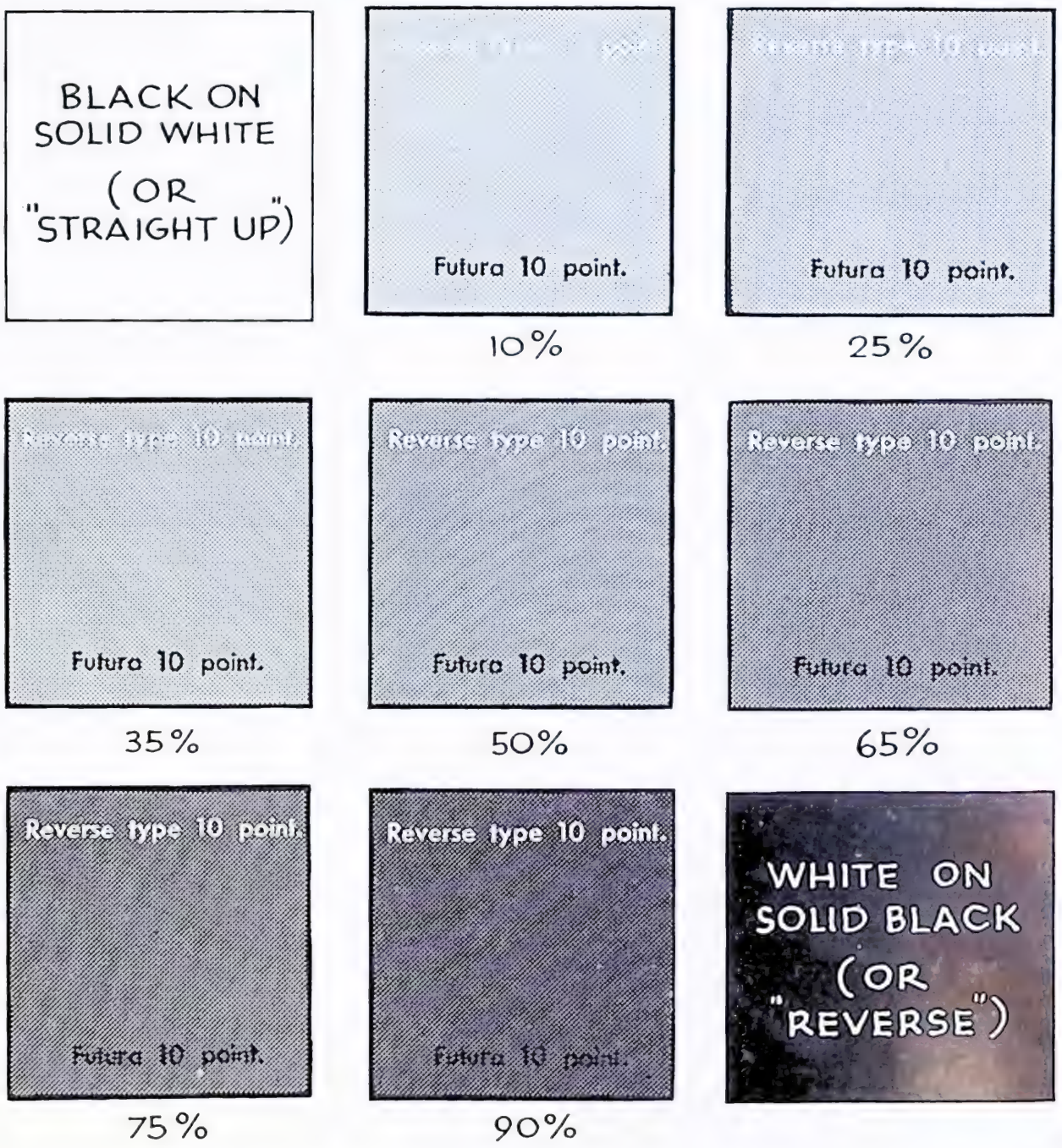
White letters against a black or halftone background may be produced by lettering in white against black; or by *cutting in* letters or outlining around them (blacking the background, leaving the letters white). Black printing or lettering on white can be reversed by the engraver to produce white lettering on a black or halftone area. Although not particularly acceptable to engravers, type *can* be proofed in white or light blue on dull black paper to attach to a black artwork background. (A glossy photostatic negative made of black lettering or type-proof will be much better than a reverse proof. Photostats, if clear and sharp, are useful in many ways and investigation of local facilities may prove of value.)

It is important that backgrounds have sufficient contrast with lettering or type—which must be bold and simple if against a screen. Screened backgrounds must be light enough for black lettering, dark enough to effectively set off white letters.

Through *surprinting* or double-printing, one image or design can be superimposed over another. Art designs or lettering can be double-printed

9-STEP SCALE OF TONE VALUES

(NOTE COMPARATIVE LEGIBILITY OF TYPE)



THESE EXAMPLES ARE 60-LINE SCREEN, CORRECT FOR NEWSPAPER REPRODUCTION. ORDER TONE BY DESIGNATING % OF BLACK VALUE OR USE YOUR ENGRAVERS SPECIMEN CHART.

around or against a halftone area, line and halftone being combined in a combination cut. Such lettering, type or art effects should be carried on a tracing paper overlay in the exact position required, with *register* marks indicating position and marginal notes explaining requirements. Screen percentage should be specified if a screen is required in double-printed designs. Surprinting or double-printing will mean an extra negative (both negatives in succession being printed on the plate), taking more time and adding to the cost. *Time* is a vital element in making engravings. Quality is dependent upon a fair allowance of time, which also can affect cost.

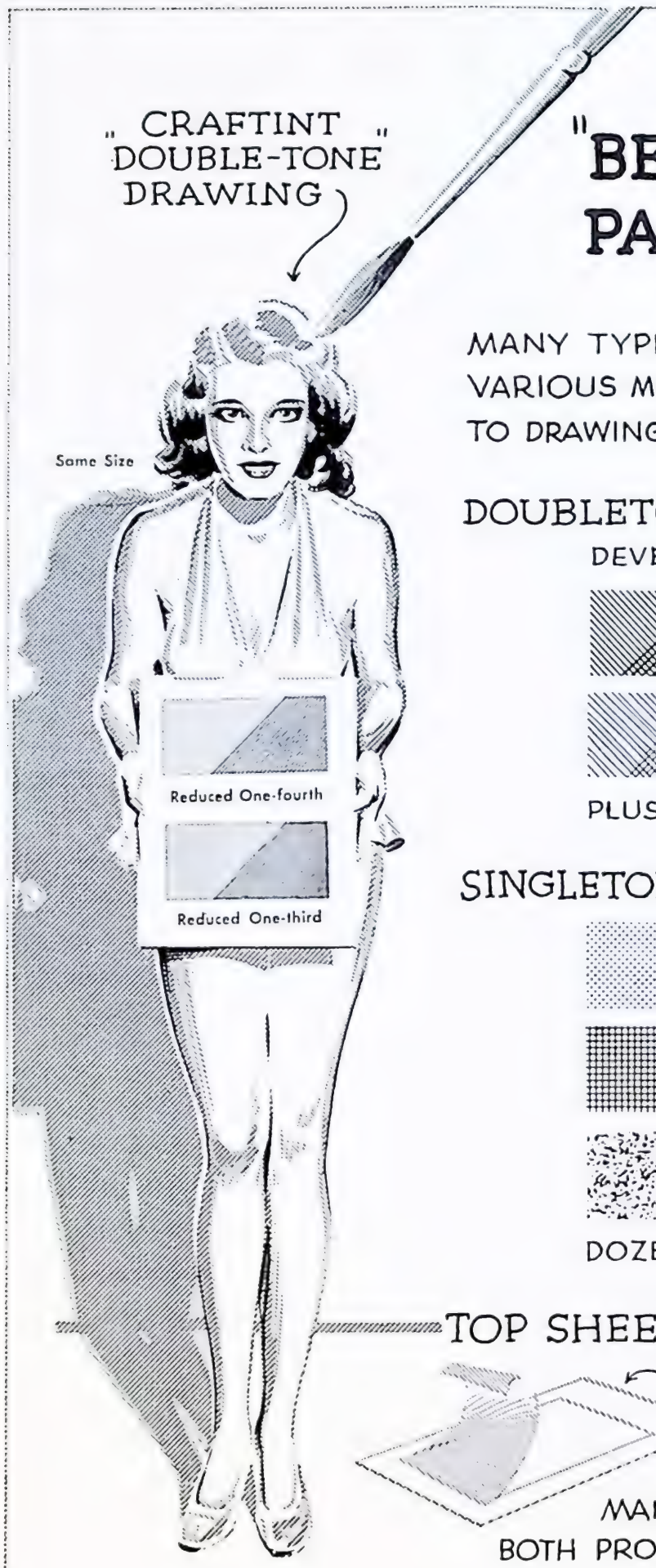
Every mechanical involvement increases production costs. Simplicity in copy preparation saves photoengraving dollars. Every additional step (stripping, double-printing, opaquing, tint-laying, outlining, tooling, routing, mortising, burnishing) means increased cost and many of these charges can be eliminated by a more thoughtful finishing of art work.

Whenever an overlay is attached atop an ad layout, *register marks* (two crossed lines) should be drawn on both sides of the art work on both illustration board and tracing paper overlay, the crossed lines matching exactly, for the guidance of the engraver. A paper flap also may be attached to a finished layout, pasted underneath one side of the drawing and folded over, to protect the art until the engraver receives it.

Benday (named for Benjamin Day, the inventor) is a favored method of economically securing the effect of a halftone screen in a line-cut, adding flat tints or tones or breaking solids into tones to lighten them. The engraver can add or *lay* a benday screen (in a choice of many shades, grains, textures, stipples, dots, lines and patterns) over designated art areas which the artist may indicate by the application of light blue color. The engraver can supply charts showing many benday patterns which can be ordered by number.

Benday patterns may be applied photographically, or manually printed on the plate in acid-resistant ink before etching. Areas which will *not* receive the benday screen are stopped-out or protected by the application of water-soluble *gamboge* which is washed away after the printed screen is applied, taking the benday design with it. The water-resistant benday ink remains on areas where it is desired. Or benday patterns may be photographically applied (in reverse) to transparent negative areas. Actual etching of a plate bearing a benday design is identical with the engraving of a halftone or line-cut.

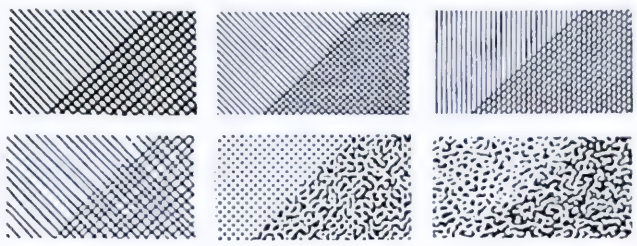
Screen designs also can be applied directly to the artwork. Transparent shading sheets of screens (available at art supply shops) are printed in black or in white, and sections of these transparent overlays can be attached over artwork. Unwanted dots or patterns on the transparent top sheet are removed or painted



"BEN DAY" TYPE
PAPER and FILMS

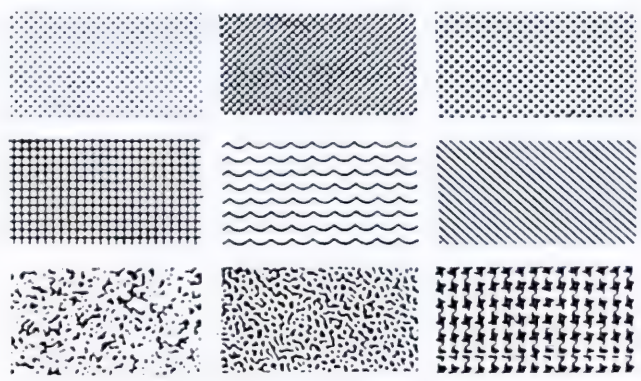
MANY TYPES ARE AVAILABLE, WITH VARIOUS METHODS OF APPLYING SCREEN TO DRAWINGS. REPRESENTATIVE ARE:

DOUBLETONE: PATTERN CHEMICALLY DEVELOPS TWO SHADES OF GRAY



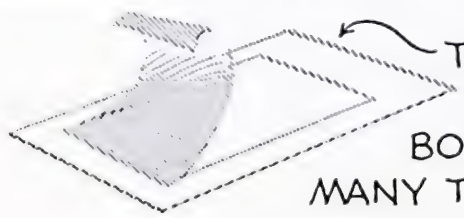
PLUS MANY MORE SCREENS, TONES

SINGLETONE: FOR STRAIGHT SHADING



DOZENS OF SIZES...PATTERNS!

TOP SHEET SHADING FILM



TRANSPARENT FILMS WITH PATTERNS IN BOTH BLACK AND WHITE, MANY TYPES AND DESIGNS, BOTH PROCESSED AND UNDEVELOPED

out. After attaching screen top sheets, the dots should be examined with a magnifying glass. Retouching may be needed if blacks and whites are not clean and clear.

Another method of applying screens to drawings or negatives utilizes a thin, transparent sheet of adhesive-backed cellophane (*Craftint V-film*) which has been processed with invisible shading patterns. The film is attached over a drawing, and a developer, applied by brush or pen, is used to bring up the dots or shading designs where they are wanted. *V-film* is especially valuable in smaller areas because of ease of handling.

Illustration boards are available offering many designs and patterns which are invisible until the halftone effect is brought out by the application of a developing solution. Available screens are in various sizes to permit reduction in engraving. Craftint *double-tone* offers two patterns on the same board.

Benday designs in artwork are photographed and handled in engraving as part of the copy, presenting a halftone effect through line method.

Other art mediums and methods may be investigated. Scratch board, pebble board, the Ross boards, coquille board (used for the drawings in this book) and many others may be found useful.

Drop-out or *highlight* halftones have the dots eliminated in areas which are to be white. The engraver may eliminate dots by completely merging the large opaque dots on the negative that represent white areas through use of a *highlight stop* on the camera lens. Or dots may be painted out on the negative or tooled out on the plate. The artist may paint in highlights (painting out dots) when he uses screened *blowups*. Dots can be dropped out in highlight areas through the medium of special solutions mixed with pigments in the preparation of copy, as in the *Kromolite, Fluorographic* and *Kemart* processes.

Perfect production of an engraving is not enough for perfect printing. Proper makeready (except for newspaper printing), inking and printing on the *right* paper complete the effective delivery of sales idea to printed page.

Many types and classes of paper are manufactured and the paper selected should govern the use of engravings. Useful types of paper and the most suitable engraving screens are as follows: Comparatively rough *antiques,* line-cuts only. Machine-finish, 100-line engravings. Smoother English finish paper, 85 to 110-line. Supercalendered paper (an English finish paper which has been pressed and smoothed by the calendering cylinders), 110, 120-line. Machine-coated paper (coated on the paper machine), 120-line. Coated stock, 120 to 150-line. Dull coated paper, 110, 120-line. Offset paper (when used for letterpress printing), 85 to 100-line. And newsprint, 50, 55, 60 or 65-line when used on high-speed newspaper presses.

Engravings may be ordered in any of the following screens: 50, 55, 60, 65, 85, 100, 110, 120, 133 and as high as the infrequently used 150, 175 and 200-line screens. Screens up to 300 and 400-line have been made, although rarely used for letterpress printing.

Halftones may be finished in several styles. A *silhouette* illustration will have the figures outlined with backgrounds eliminated. A *square finish* engraving (not referring to proportion) will have rectangular outside borders. A fine black finishing line may be placed on all four sides of a square finish engraving with a fine white line just inside the black outside line. Engravings may be finished, with or without outline, in the form of a *circle* or an *oval*. *Vignettes*, while not recommended for newspaper use, will serve some printing requirements. The dots at the edge of a vignetted engraving, through re-etching, are made to *fade away*, the outside dots diminishing in size.

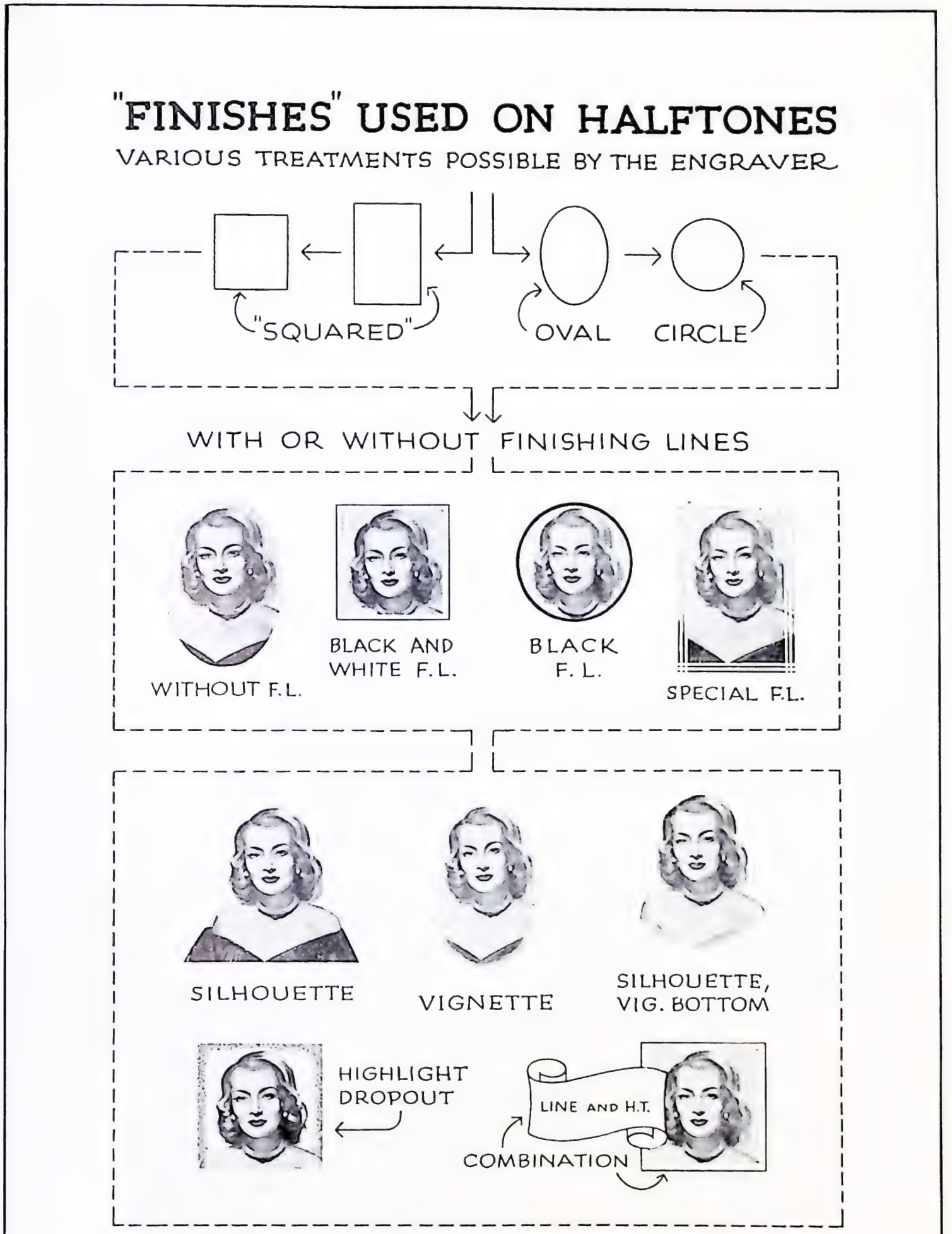
Finishing of engravings may include *routing*—unwanted metal being cut away or lowered in non-printing areas. *Tooling* leaves lines of solid white. *Burnishing* widens the tops of dots (but makes duplication through matrices or electrotypes impossible). Engravings for newspaper use are not mounted, and theatrical cuts usually are completely routed, outlining the printing design (with all elements being left connected), neither flange nor *dead metal* being left. Dead metal, plate areas representing non-printing sections, will be retained in large, full plates in some instances—and in this case the dead metal is not etched, but protected by asphaltum and later lowered by routing. Cuts may be *mortised* (openings cut for type); and for some publications and commercial printers, *beveled* and *mounted* .918 inch high (*type-high*) on wooden, plastic or metal blocks.

Several ads which take the same reduction may be *ganged* together if art for the different ads is prepared for a single same-focus camera shot. The engravings are combined in a single production job and then cut apart when completed, the several cuts being bought as a single plate at a better rate—plus extra charges for cutting apart and mounting. Every engraving plate is an individual production job and costs vary according to production demands.

The engraver should know the printing purpose and the type of paper for which engravings are intended. He will work closely with the artist or ad production man—who will find a first-hand acquaintance with engraving processes invaluable. An understanding of the engraver's problems will assure better results and possibly a reduction in engraving costs.

Completed engravings can be duplicated with faithful accuracy through the use of *electrotypes*.

The engraver's steps in making an *electro* require a mold to be made of the


"FINISHES" USED ON HALFTONES
VARIOUS TREATMENTS POSSIBLE BY THE ENGRAVER
"SQUARED"
OVAL
CIRCLE
WITH OR WITHOUT FINISHING LINES
WITHOUT F.L.
BLACK AND WHITE F.L.
BLACK F. L.
SPECIAL F.L.
SILHOUETTE
VIGNETTE
SILHOUETTE, VIG. BOTTOM
HIGHLIGHT DROPOUT
LINE AND H.T.
COMBINATION

original plate or type, using wax, lead or silver-sprayed plastic (*vinylite*). The mold or *case* is coated by electrolytic process with a thin covering of copper. The case is submerged in a tank containing a sulphate solution, plus copper sheets —lead or wax cases being first coated with graphite. A *positive* electrical connection at one end of the tank, *negative* at the other, causes the copper to dissolve and adhere to the surface of the case. When separated from the mold, the thin metal shell reproduces the printing surface (the reverse of the impression in the mold). The copper shell is backed with lead, leveled to required thickness and finished. Electros may be faced with nickel or chrome to harden the surface for longer press runs. Excellent duplication of an original printing plate with practically no loss of detail is assured in an electrotype. However, in many instances duplicate engravings can be bought as cheaply as electros.

As a departure from conventional engraving, plastic printing plates can be produced by means of an electrically heated stylus which burns a halftone pattern into a plastic sheet.

Plastic duplicating of printing plates also is in use, both mold (from engravings and type) and printing plate (which is strong and light) being made from plastic.

This discussion of engravings has been largely from the standpoint of creating single-color advertisements for newspaper printing. When an additional color is used, an added plate is required, separate plates being made for each color.

If line plates are used for two or more colors, and the division of color is simple and not involved, identical plates can be made with each plate routed so that only the printing areas for the individual colors remain. Stereotypes can be dissected in similar fashion.

A line drawing intended for printing in several colors should be drawn entirely in black and white, desired colors being indicated together with instructions on an attached tissue overlay. Negatives can be opaqued so that non-printing areas are eliminated in engraving. Non-printing areas also may be removed from the plate before engraving. Involved designs in color must be separated and produced on individual plates. Solid line areas can be slightly overlapped to avoid register problems.

Illustrations in natural colors are reproduced through the use of four plates (yellow, red, blue and black). Colored filters and separation negatives separate the three primary colors, and a black plate usually is added for richness and depth and to carry the printed message. A violet filter is used to produce the yellow plate; green for the red plate; magenta for the blue plate; yellow for the black.

When several color plates are used they are made with a variance of 30 degrees in screen angle (except for the yellow plate which is given a 15 degree variation) to better effect a visual blending of colors by preventing the dots from over-printing, one atop the other.

If and when an engraving is used in one newspaper, and mats from the cut are supplied to other papers, it might be remembered that there is usually some mat shrinkage in size—and newspapers using the mats should charge for space accordingly.

The art director or theatre ad-man is a creative artist and a man of many parts. He must know his art mediums from illustration to photography plus typography, having also an acquaintance with engraving and printing. He must have a good eye for harmony, balance and color. He must be a salesman in print, combining his knowledge and working mediums in developing advertising layouts that sell. He should be a good businessman—he must work in business-like fashion with an eye to costs and time schedules. He must know how to produce artwork so that engravings can be bought at a reasonable cost. His imagination must be prolific in advertising production and development. From ad idea to printed page, many stages of production will be represented—all requiring care, thought and skill.

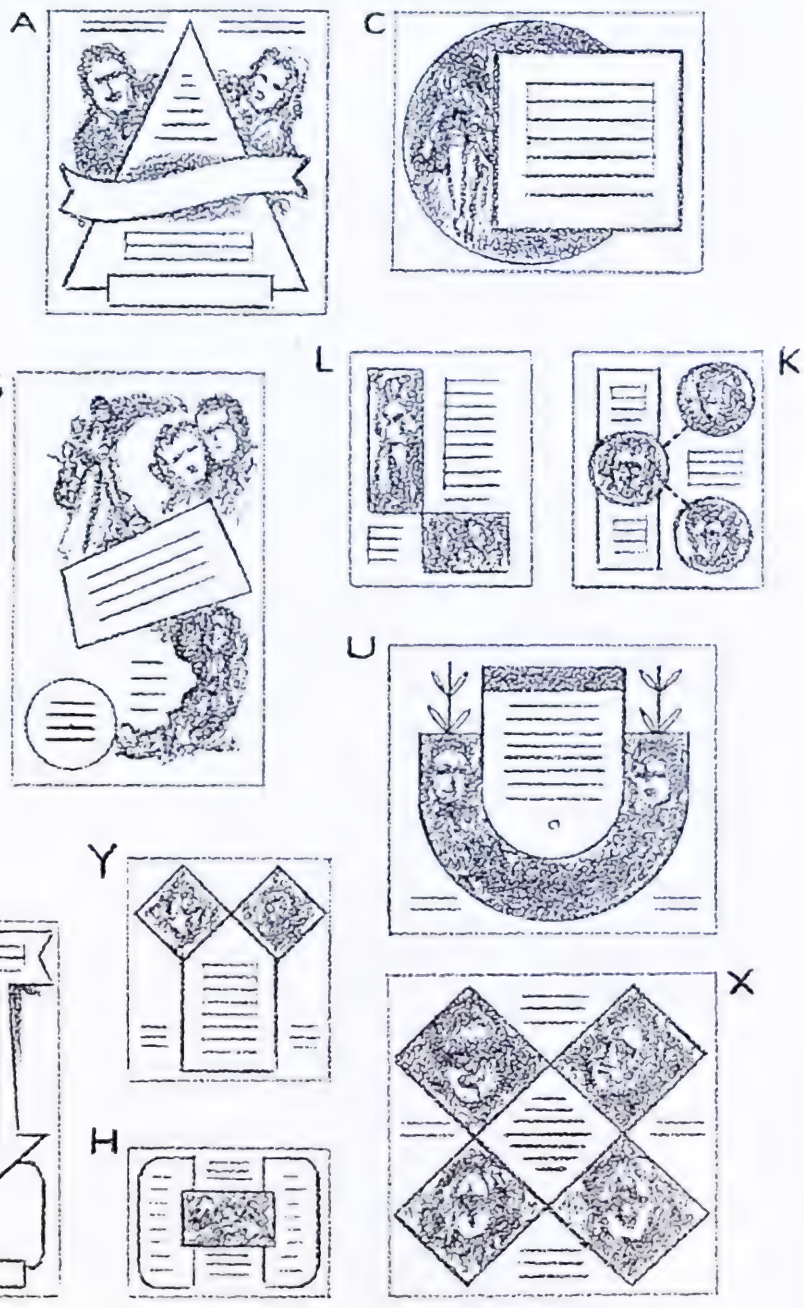
The specialist in advertising layout will become an authority on many subjects through research required for proper presentation of sales points.

Art director or artist, the man who prepares advertising performs an important daily function that must necessarily reflect at the cash register or box-office.

LAYOUTS FROM SIMPLE SHAPES:

A C H
I J K
L M N
O S T
U V W
X Y Z

ABSTRACT FORMS SUCH AS COMPRISE THE ALPHABET CAN "SPRINGBOARD" LAYOUT IDEAS,



OTHER COMMON FORMS WILL SERVE AS WELL— TRY THIS STUNT NEXT TIME YOU'RE STYMIED!

CHAPTER

15.

BUDGET AND SALES ANALYSIS

SOME *yardstick of expenditure* is essential in allotting money for advertising.

Planning and budgeting is necessary if merchandise is to be sold intelligently. Common-sense is the balance-wheel in the allotment of money for advertising expense.

A record of the results of previous advertising may serve to guide the selection of media and the allocation of advertising money. The aim is to employ the surest appeal to the most logical audience, whether the medium is newspaper advertising, billboard, radio, television or exploitation.

In determining a rational budget allowance for theatrical advertising, a reasonable percentage of a potential gross should be calculated. With experience it may be possible to estimate with fair accuracy the gross an attraction should produce upon which to base a *percentage* (the estimated figure, which will include all advertising costs).

Or a budget can be based on the gross business produced by some comparable, previously-played attraction. Theatrical merchandise varies in value and past experience isn't always infallible; values quickly change as times and the tastes of patrons change—allowance must be made accordingly.

It may be preferable to take an average of the gross business of several months or a year upon which to base a budget and figure advertising allowance.

At any rate, first determine the potential gross upon which the budget

figure is to be based, then calculate a percentage of this estimated figure—say, three or four per cent—for advertising allowance (not alone for newspaper advertising, but for all advertising). Subsequent-run theatres and theatres in smaller towns may spend less, possibly three per cent, assuming that attractions have been sold by first run theatres which may spend four or five per cent of gross. Individual situations will govern advertising budgets and common-sense percentages may vary.

In practice, an attraction may gross more than estimated. Thus, the percentage spent for advertising will be less than calculated—which is excellent—*unless the advertising percentage is so small that it is obvious that attractions are not being adequately sold.*

On the other hand, advertising expense may be over-budget. Steps should be taken at once to reduce advertising costs if it develops that six or seven per cent of gross is being spent by the theatre for advertising, as this is considered high. Few situations (first-run show-cases in key cities only) can consistently allot this much of gross for advertising.

A weekly record should be kept of gross receipts and advertising expense. The relation of advertising expense to gross *in terms of per cent* should be regularly shown. This will serve to show what percentage of revenue is being spent for advertising and to establish a guide for future expenditures. Weekly advertising costs may prove to be slightly over or below the budget figure, but over a period of weeks the average percentage should be close to the determined budget.

The entire sum of an advertising budget will not go into newspaper space. After the over-all amount to be spent has been determined, the budget must be broken down, with a part of the sum allotted for *newspaper space* and the balance for other advertising expenses, for *trailers, radio, television, exploitation, printed matter, tieups, billposting, lobby displays.* Each planned activity must be listed, together with estimated cost.

Except for controlled advertising expense (items that regularly remain the same) it may be difficult to establish a standardized expenditure for each advertising medium, since circumstances vary with each attraction. Different attractions will prove adaptable in varying degree to different media. Each advertising campaign must be aimed directly at those to whom the attraction will most likely appeal, and different types of campaigns will be required. Money allotted for advertising should be divided and spent accordingly.

Above average or over-budget expenditure may be warranted if an attraction has special appeal for the community, or if the film rental price makes possible extra profits if added business is attracted.

NEWSPAPER ALLOCATION

Advertising allowance having been determined, consider the large portion of the advertising appropriation which will be spent in newspaper advertising. Needless to say, top attention to this medium is indicated.

The newspaper allowance must include the calculated cost of newspaper space plus all production costs—including art production, typography and engravings and/or admats.

Newspapers should be judiciously evaluated if more thaan one, to determine the most effective division of newspaper allowance. One newspaper may reach potential buyers or patrons better than another. Circulation delivered in relation to advertising rates will guide the purchase of newspaper space, but the type of circulation also must be considered. Newspaper circulation must be discounted if much of it is outside a trading area or a theatre's drawing radius; or if its readers are not likely to respond to advertising appeal. Circulation is not impressive if it doesn't reach potential buyers.

In preparing a *space schedule* all newspapers must be listed, with the *inches* or *lines* scheduled for each day, together with space rates and the amount of money to be spent. The grand total will be compared with the budgeted allowance. Adjustments may be necessary and corners cut here and there.

Further adjustments may be required as copy is prepared. An advertisement may require more space than originally planned. To compensate, trimming might be done elsewhere.

The advertising of competitors might be considered to adjudge the space required to adequately compete for attention.

Would a *teaser campaign* be advisable—a number of small ads in advance of the regular advertising campaign? How many days and how much money? Would announcements underlining current advertisements be sufficient? After the larger advertisements have appeared, what space will be needed on each succeeding day?

The largest newspaper advertisement usually appears the day before an attraction opens, with fair-sized copy carried opening day. With both a morning and an evening newspaper it may prove best to *stagger* the opening (or largest) advertisement, breaking it in the evening paper the day before the attraction opens and in the morning paper on opening day.

The next largest advertisement would appear in the morning paper the day before opening and in the evening paper on opening day (making sure that "starts tomorrow" is changed to "now playing" or "today").

A similar staggering of newspaper space applies to department store, grocery and market announcements of special sales or other events.

Advertising space usually is cut sharply after an attraction opens—until it is time to sell the next attraction.

By anticipation and planning it is possible to stay within the limitations of a *budget*—sometimes an annoying and irksome bridle—and still sell attractions or merchandise. Advertising campaigns will be more orderly, better organized, more in line with good business practice if costs are carefully budgeted.

DRAWING RADIUS

Two factors will be especially persuasive in determining the allocation of money to be spent for newspaper advertising—*where* to spend it and *how* to spend it.

Advertising may be aimed at the entire market, embracing a state or the nation, or it may be localized—depending upon the advertiser and the product being sold.

An acquaintance with the employment, income, preferences, attitudes and habits of prospective patrons will serve as a valuable guide to advertising expenditures. This information may be based upon experience, the best authority, or upon a carefully conducted survey.

A knowledge of drawing radius or trading area—and newspaper circulation figures—will facilitate the planning of advertising. (How effective is newspaper coverage in trading areas from which patrons or buyers must be drawn?) A study of circulation figures in relation to space rates may guide the division of an appropriation between two or more newspapers. One newspaper may offer most effective coverage and its readers may constitute a more receptive class or group—with space being allotted accordingly.

Theatrical advertising usually blankets a city as well as surrounding areas and smaller towns within drawing radius.

From newspaper circulation figures in neighboring towns and surrounding areas, the effectiveness of newspaper coverage might be estimated. Circulation figures—plus experience—may show that newspapers do not effectively cover some areas, necessitating increased radio and television coverage or billboards on most traveled highways and streets.

Advertising requirements vary. Type of circulation must be considered in relation to sales potential, in relation to the box-office. Metropolitan advertisers usually buy bulk and widespread circulation while neighborhood advertisers are

more selective, searching out media that assure a concentrated area circulation.

A *drawing radius map* inscribed with newspaper circulation figures (with city areas and trading areas shown separately) will prove to be a valuable advertising guide. A circle may be drawn on the map—*a sales circle* which encloses most potential patrons. Not that trading areas necessarily are geographically regular, to be entirely included within a circle, since trading areas follow highways, rail-lines and rural and suburban sections. Area newspaper coverage can be indicated on the map by inscribing circulation figures or percentages, or by coating map areas with different transparent colors which represent varying degrees of coverage.

Outdoor advertising companies and transit lines can supply traffic *flow* or *route* maps which serve well as area maps. Business, factory, residence and rural sections can be shown and population figures inscribed. Other pertinent local information which might guide the aim of advertising can be added—as a listing of industries, pay days, schools, colleges, organizations and groups.

Besides indicating newspaper coverage, the *drawing radius map* can be used as a constant guide and a ready reference for many advertising and promotional activities.

PARTICIPATING ADS

Manufacturers occasionally allot advertising funds for local campaigns, substantiating local appropriations; and motion picture distributors occasionally participate in the cost of advertising outstanding attractions—sometimes aiming at subsequent showings and surrounding towns. An added sum over and above regularly budgeted advertising expense is appropriated for an enlarged advertising campaign, the added cost being shared by distributor and exhibitor —usually on a 50/50 basis over and above the regular *newspaper* budget.

This cooperation may be mutually advantageous, the possibility of increased gross justifying the increased advertising expense. *Box-office potential* is the only reliable guide as to the wisdom of extending an advertising budget.

The manner in which additional money must be spent also must be considered in relation to possible sales or box-office results. Different media may deliver varying degrees of effectiveness in different situations.

If there is fair promise that sufficient *added* business can be attracted to warrant added advertising expenditure, the arrangement is a fair gamble for both participants. Increased gross should bring the theatre's share of the total advertising expense, including the increase, down to a percentage near to the regular budget allowance.

Extra money spent should attract added business. To justify *overboard* expenditure, there should be a reasonable assurance in advance that it will. The potentialities of an attraction plus a fair, common-sense evaluation of what the attraction might do under extra pressure must guide the allotment, on a cooperative basis, of additional over-budget monies to be spent for advertising.

CHAPTER

16.

THE SPECIALIZED APPEAL

TO build curiosity into mounting interest, carrying that interest forward into later and larger announcements—that's the purpose of the small advance newspaper ads called "*teasers.*"

Everybody loves a mystery. *Teaser* advertising plays upon this natural human inquisitiveness. The popularity of mystery stories attests the public's willingness to play along and make a game of solving any *mystery*. Similarly, teaser advertising will meet with interested attention.

Teaser advertisements may touch upon intriguing aspect of a commodity being introduced or of a coming theatrical attraction. The first few ads of a series might not identify the product or the attraction. Teaser ads for a coming theatrical attraction may omit the theatre name. These advance ads will, of course, be related to regular advertising into which they will lead.

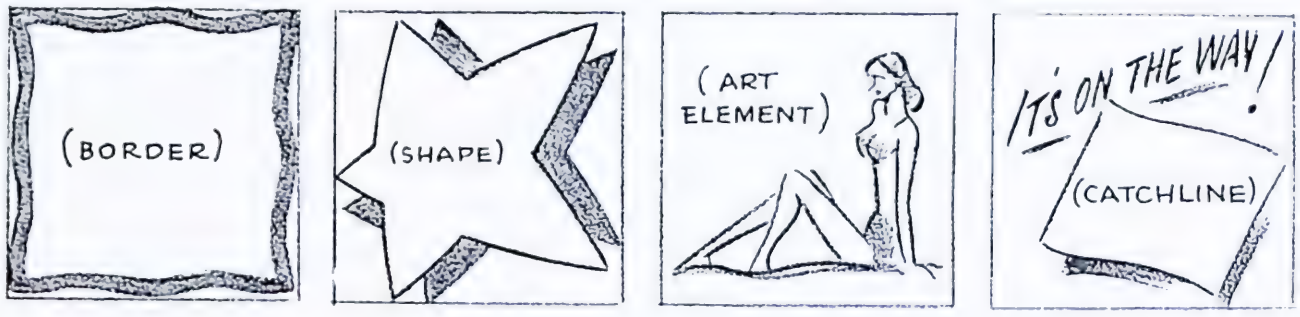
A provocative title or a pertinent catchline may lend itself especially well to teaser advertising. The title alone, or the title plus a catchline can be used—or a combination of title and illustration.

Teaser copy may make use of superlatives to sell star or story, perhaps using a single, different adjective in each of a series of advertisements (as "tantalizing," "provocative") together with the attraction title.

If an attraction possesses a number of selling points, each of a series of teaser advertisements can be focused upon a different selling angle. For example,

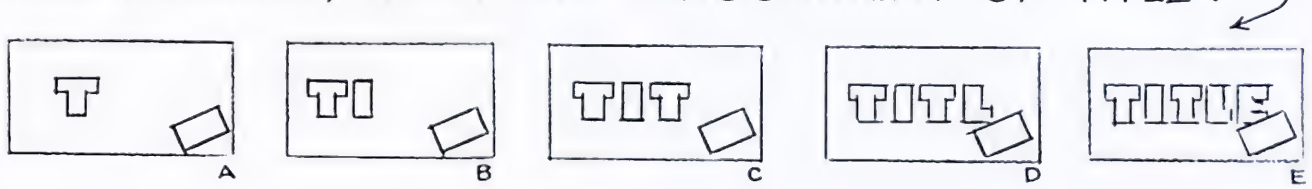
TEASERS THAT TICKLE... *what makes 'em tick?*

(1) IDENTIFICATION:-INDIVIDUAL TEASERS RELATED BY USE OF DISTINCTIVE IDENTIFYING FEATURES: BORDERS, SHAPES, SIMILAR ART ELEMENTS, CATCHLINES, ETC.

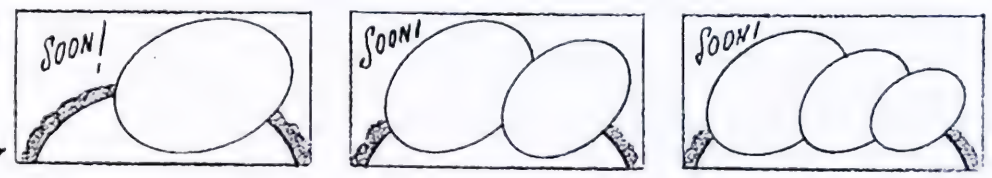


FOLLOW-UP ADS SHOULD RETAIN IDENTITY!

(2) CONTINUITY:-INDIVIDUAL TEASERS FORM A SERIES OF STEPS WHICH CULMINATE IN THE FOLLOW-UP ADS. FOR INSTANCE, AS IN THE DENOUEMENT OF TITLE:

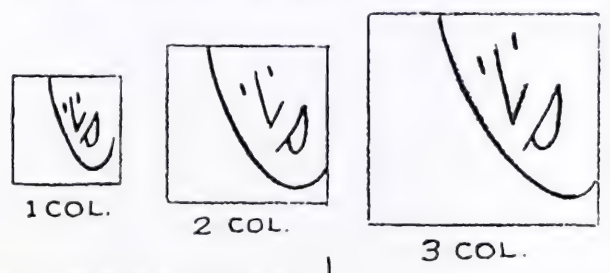


OR, INTRODUCING SALES POINTS BY ADDING SIMILAR SHAPES→



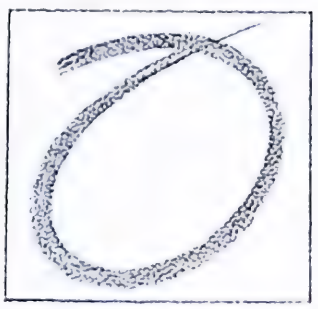
OR, DEVELOPING THE CATCHLINE POTENTIAL→

OR, REPEATING ART ELEMENTS, BUT INCREASING THE SPACE AS CAMPAIGN PROGRESSES→



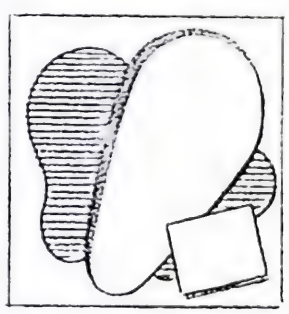
FOLLOW-UP SHOULD CAPITALIZE ON CONTINUITY!

(3) SURPRISE OR IMPACT:- NOVELTY IN TREATMENT, UNIQUE TYPE COMBINATIONS, CONTRAST TO AVERAGE MAKE-UP, UNUSUAL POSITION ON PAGE OR IN PAPER:→



NOVEL HANDLING

UNUSUAL MAKE-UP

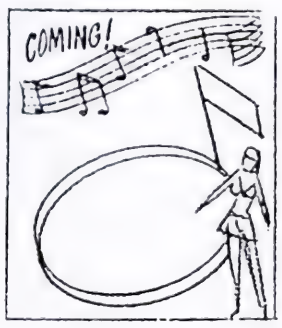


PAGE LIGHT? BE BOLD!

OFF DRAMA-PAGE

KEEP THE IMPACT IN YOUR FOLLOW-UP ADS IF POSSIBLE!

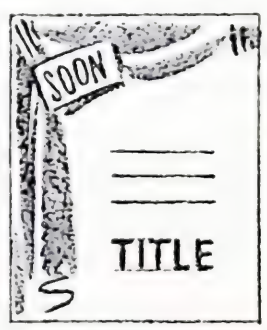
(4) MOOD:- TEASERS HAVE THE ADDED FUNCTION OF KEYING THE MOOD OF YOUR COMING ATTRACTION, AND ESTABLISHING THE FLAVOR OF YOUR MAJOR ADS. FOR INSTANCE:→



MUSICAL? SELL IT!

MYSTERY? SELL IT!

COMEDY? SELL IT!



DRAMA? SELL IT!

A GOOD TEASER HAS IDENTITY, CONTINUITY, IMPACT, MOOD!

TEASERS, PROPERLY CONCEIVED AND USED, CAN BOLSTER A WEAK AD CAMPAIGN, AND GUARANTEE THE SUCCESS OF A STRONG. REMEMBER THESE BASIC PRINCIPLES AND USE YOUR INGENUITY—IN A TEASER, ANYTHING GOES!

one ad may sell adventure; another, romance. Various features of a new product may be similarly spotlighted.

Each of a series of teaser advertisements might feature or introduce one of the attraction's stars, perhaps in character.

Part of an illustration can be shown in a first teaser ad with subsequent advertisements showing more and more of the illustration until it is complete.

The title, if it makes a statement or asks a question, can be especially adaptable to teaser use. The title, theatrical or manufactured product, may be featured in teaser advertising—as posters for Circus brand peanuts which announced "Circus is coming!"

The initials of a title might be *teased* in advance, building up to an announcement of the title which the initials represent.

Underlining regular advertising with copy devoted to a coming attraction will serve the same purpose as teaser advertising. But clever *teasers* will assure ready acceptance when larger announcements appear.

Constant repetition is the success secret of much advertising; repetition that builds interest and impresses indelibly the name of an advertised product. *Teasers* offer the interest-building benefits of repetition which frequently is the difference between a mere announcement and a ticket-selling campaign. Teaser advertising can be adapted to any medium including newspapers, radio, television and billboards.

As the name implies, teasers arouse interest and titillate the reader's imagination. Product or attraction is assured of more than passing interest as the satisfaction of curiosity requires full reader attention.

Teaser advertising can be relied upon to build a ready audience for regular advertisements when they appear.

THE SMALL ADVERTISEMENT

Small advertisements are entitled to the same careful attention given larger layouts. Even greater ingenuity, care and attention are required to make small ads effective, to compensate to a degree for lack of size.

Small ads must be relied upon to carry the ball after (and sometimes before) larger advertisements have appeared. Some advertisers must depend upon them entirely to sustain the continuity of an advertising appeal.

All the principles considered in preparing larger copy should be observed in the preparation of small advertisements. Care, thought and originality may be employed, no matter how small the space.

Simplicity is an important factor in the development of effective small advertisements.

Copy elements must be considered and condensed, refined and edited. Every word, every line should serve a definite function. There is no room for purposeless embellishment, elaborate copy or detailed illustration.

Text must be brief, presenting the essence of the sales message. It may be limited to a single block of type in addition to the headline and possibly a subhead. A single pertinent word, in larger type, often may deliver a selective appeal. The message may be confined to headlines alone, or to heads and subheads—which may occupy half the space, or even all of it! Repetition sometimes scores in small space, a key word, product name or attraction title being repeated several times in large type, with smaller in-between text supplying story continuity.

Headlines are potent factors in small space. And brief heads may be put into larger type. A lengthy message in small type will find few readers—unless aimed at a specific audience attracted by a selective headline.

Illustrations for small ads, usually limited to a single pictorial element, will be presented best by line drawing, although halftones may be employed. Illustrations, as large as layout permits, must not be involved or too detailed. Pictorial elements should be clear and simple in design; they may be sketchy or fragmentary, suggesting the complete subject by showing a part.

An unusual or irregularly-designed border, or the clever use of white space may distinguish a small ad. A rule or border may be carried down one side only of an advertisement, or used top and bottom. An illustration or part of one may form the outer edge or border. Borders ought to justify the space they consume by attention-attracting qualities. They may reflect the sales slant or be suggestive of the commodity. Through regular use, a border may become identified with an advertiser. A standard cut can be made up for small ads, combining signature and border in such fashion that copy can be inserted.

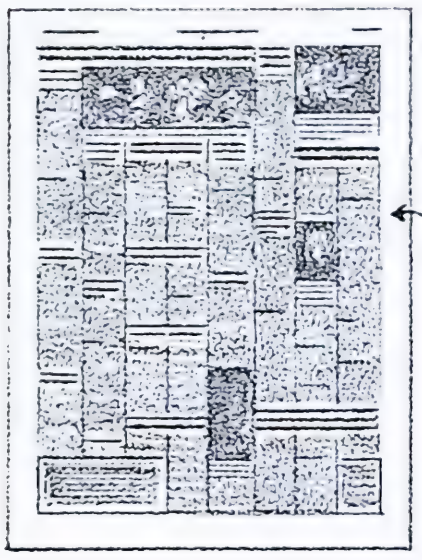
Distinctive or unusual design or shape may make small ads outstanding, setting them apart from others on the page.

Bull's-eye designs serve well in small space, circles encompassing the sales message. Or for variety, a wide ad may be employed—several columns by a single inch for instance, newspaper regulations permitting.

Small ads must not be divided by layout into too many separate units. All elements should merge smoothly into an easily-read composite.

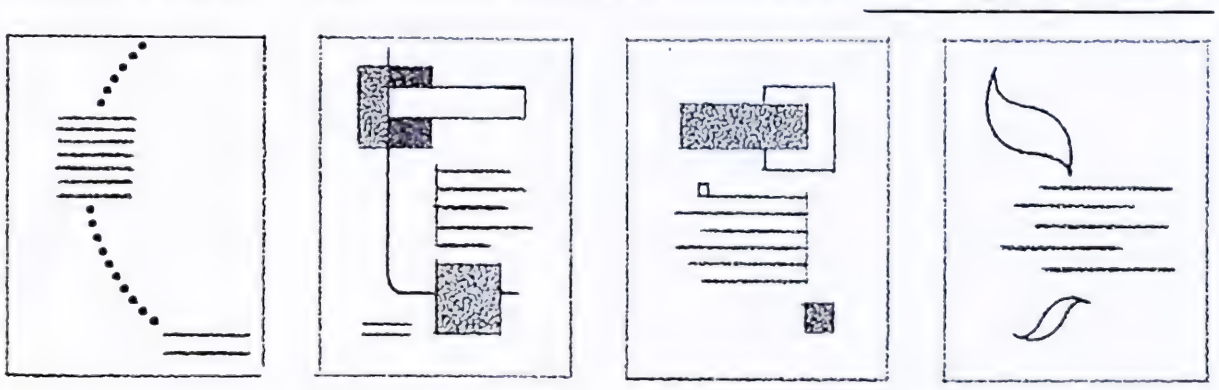
Poster-type ads can be used to advantage in small space. Single-panel cartoons may tell an interesting and convincing story. *Readers,* solid columns of text, may be used for a selective appeal.

SMALL ADS NEED NOT BE "LOST"

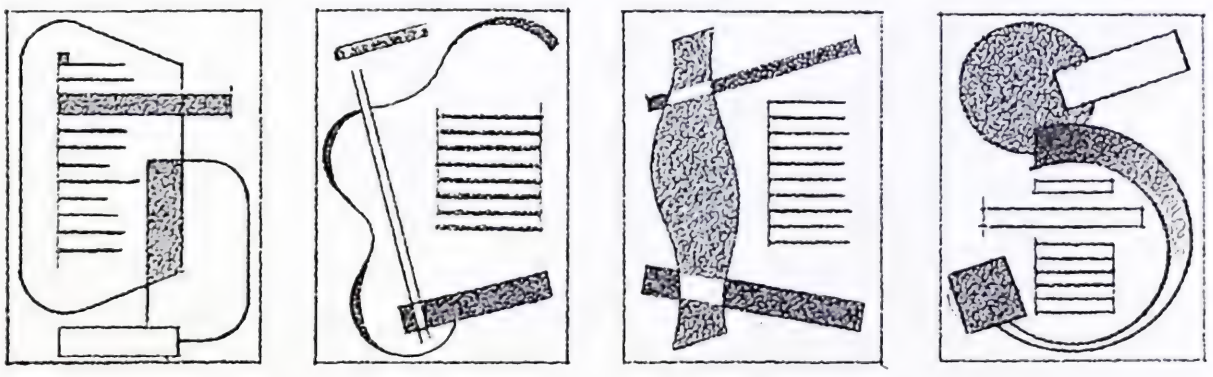


SINCE A NEWSPAPER PAGE IS NECESSARILY MADE UP OF MATTER SET CLOSELY AND AT RIGHT ANGLES (HORIZONTAL AND VERTICAL) IT FOLLOWS THAT AN AD RUNNING COUNTER TO THIS SHOULD COMMAND MORE THAN ITS SHARE OF THE READERS ATTENTION.

COUNTER THE CLOSENESS WITH WHITE SPACE*

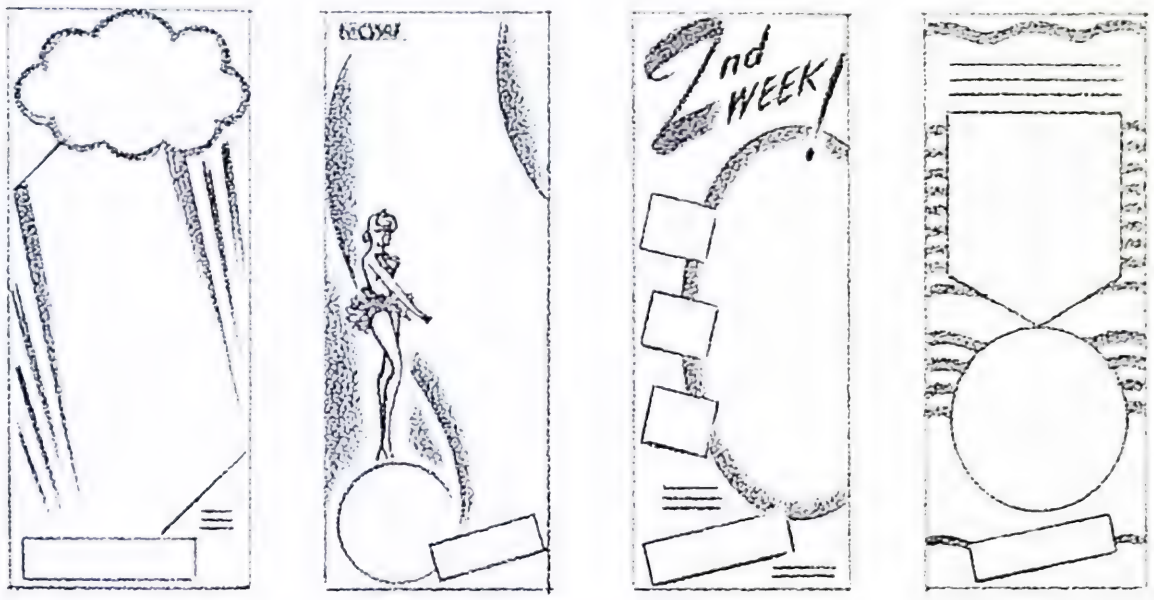


COUNTER THE RIGIDITY OF THE HORIZONTAL & VERTICAL WITH OTHER ANGLES AND CURVES*

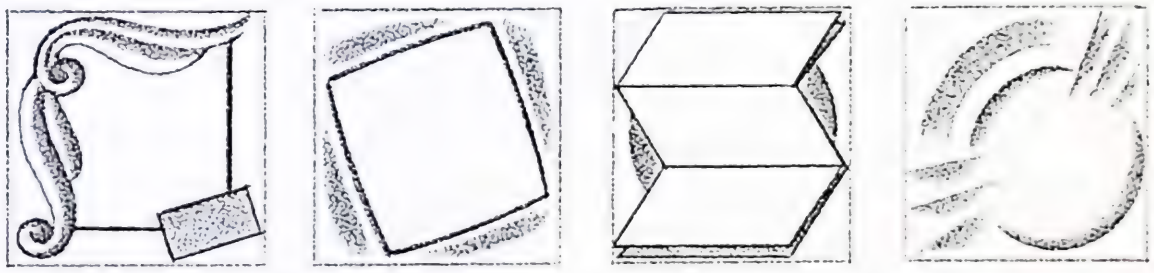


* COMBINE THESE PRINCIPLES AND YOU CANT LOSE!

THE SHEER MASS OF A LARGE AD INSURES ATTENTION.
TRY THESE HINTS TO GIVE THE SMALL AD A CHANCE:



IN DESIGNING TALL 1 AND 2COL. ADS, TRY TO AVOID CONTACT WITH NEIGHBORING ADS AT BOTTOM OR TOP. "ONE POINT CONTACT" GIVES A CUSHION OF "AIR"



IN "SQUATTY" ADS THE CORNERS ARE IMPORTANT. WHITE SPACE HERE COUNTS FOR A LOT!

AVOID "GRAYNESS" IN SMALL AD LAYOUT. KEEP BLACKS AND WHITES DISTINCT, CRISP AND EMPHATIC!

The same small ad should not be repeated day after day without variation, as when a theatre attraction is held for an extended run. Yesterday's advertisement loses its freshness and those who read it with interest yesterday may pass it by today. Sameness and staleness are deadly in theatrical merchandising which daily needs a fresh dress. New copy should be used even though the sales slant remains the same.

Selection of type or arrangement of lettering is especially important in small space. Visibility is vital. White space is essential, just as in larger advertisements. Or a solid mass effect might be employed, perhaps a dark, reverse background if type matter is limited, large and clear.

It is imperative that the *top* of small advertisements, especially single-column layouts, be safeguarded by means of design, border, catchline or white space. A small ad may be placed directly under another advertisement of the same column size when the newspaper page is *made up*. Unless the lower layout has a definite line of separation at its top, the two ads might appear to merge —to the disadvantage of the lower one.

Small ads are fleeting sales glimpses, typographical sales bullets, miniature billboards on a high-speed highway. Like billboards designed for a quick and passing glance, small ads must feature simple, terse, clear and readily apparent sales elements. Units should be uninvolved and reduced to an effective minimum with white space accenting illustration and sales lines. If the effectiveness of a small ad has been killed, its epitaph might read "*too much copy!*"

Small ads are not a substitute for larger space. Small ads cannot possibly command the same attention or deliver the same sales impact. It is possible however, for a carefully prepared small ad to steal attention away from larger advertisements on the same page—especially if the bigger ads have been carelessly designed.

Good small advertisements are an important part of an effective newspaper campaign. And they must *sell*. In the over-all campaign small ads are just as important, just as deserving of care and attention as larger layouts.

DIRECTORY ADS

Theatrical *directory ads* or *calendar ads* usually are small, half a column inch or merely several lines, but they are of vital importance to the theatre using them.

Subsequent-run theatres in larger cities frequently are limited to directory listings in the daily press—small advertisements of similar size, grouped alphabetically.

Every word must count in these directory listings which must be handled as carefully as larger advertisements. Even greater attention to words and presentation is essential. The use of illustration is not possible in most directory ads and attention must be won through the concise use of cold type.

Directory ads necessarily are brief, bare essentials with no room for frills, so that selling lines will predominate.

Titles only may be listed—unless star names are too potent to be ignored—assuming that attractions have been sold to the public by the larger advertisements and publicity which accompanied first-run showings. Directory copy is designed merely to say, "*It's here!*"

Bold type, as large as the space will accommodate, usually will be used for titles. Or the attraction title may be set small within the allotted space and made to stand out because of white space around the type.

Elimination of unnecessary words, such as "*double-feature*" if the listing plainly shows two features, will permit brief messages to be put into larger type. In consequence, titles may stand out above the listings of other advertisments of similar size.

Directory ads should include address and telephone number with the theatre name. This information is especially important when new patrons are attracted.

To outsell similar ads possibly announcing the same attraction, *directory ads* must take advantage of every opportunity, however minor, to achieve distinction through word selection and type arrangement.

TYPE ADVERTISEMENTS

Straight type advertisements usually are visually cold. Pictures tell an interesting story—they're the music to accompany advertising words. But occasionally straight type can be used with great effectiveness.

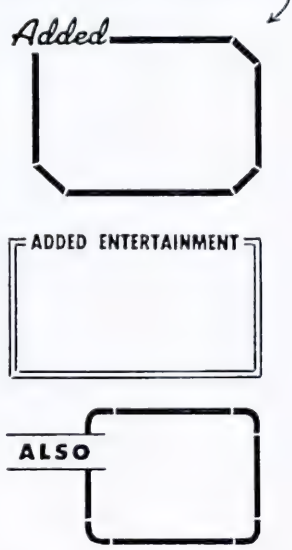
For a special announcement or a message of unusual interest, straight type may dramatically arrest attention. It may stand out because of contrast with predominantly pictorial copy.

Type selection, obviously, is of the greatest importance in a straight-type advertisement. Type must be picked for its eye-arresting qualities and the impression, mood or atmosphere it delivers.

An all-type advertisement must seize attention with its first words. Copy should be brief and dynamic. White space should surround a clear, clean arrangement of attractive type, which should be fairly large and bold. Considera-

SHORTS...DON'T SELL 'EM SHORT!

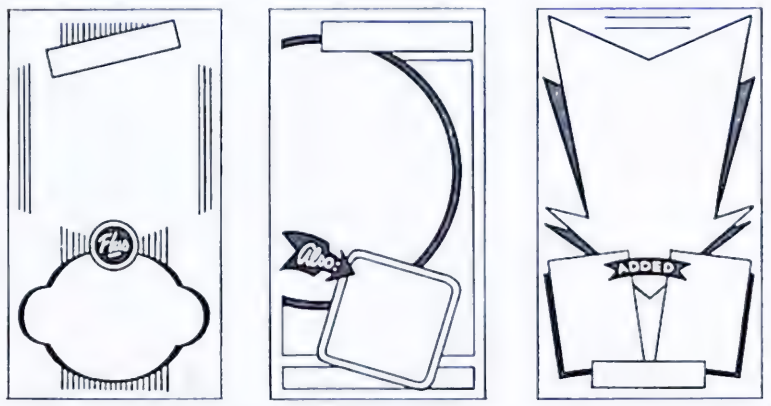
SIMPLE PANELS IN A TYPE-SET AD



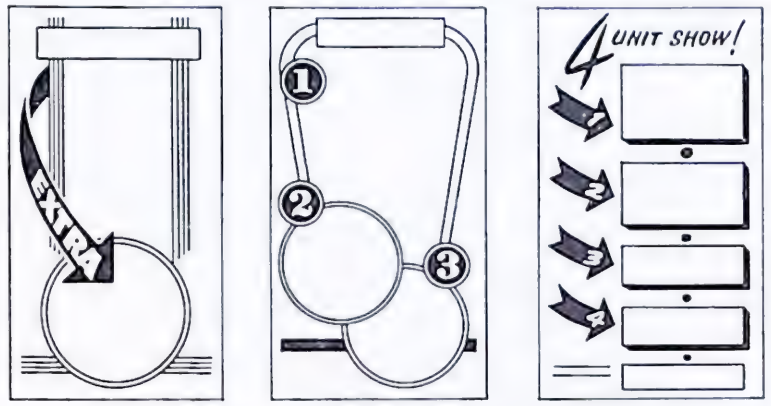
HAVE SPOT CUTS MADE FOR INTEREST

MORTISED CUTS WILL ADD QUALITY

YOUR SHORT SUBJECTS, FEATURETTES, AND LESSER ATTRACTIONS, PROPERLY MERCHANDISED, CAN SELL THE TICKETS THAT MEAN PROFIT FOR YOUR PROGRAM



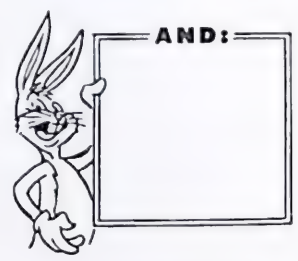
THESE ADS SAY—"LOTS OF SHOW FOR YOUR DOUGH"



SHORTS GAIN IMPORTANCE AS "UNITS" IN A SHOW

"SPOTS" AID IN SELLING NEWSREELS, TRAVELOGS, DOCUMENTARY FILMS

USE MATS OF CHARACTERS FOR VISUAL APPEAL WHEN PLAYING CARTOONS, ETC.



tion must be given to layout arrangement, balance and proportion. Type layouts may be *reversed* with white letters appearing against black or gray.

Type advertisements are carried on page one of newspaprs in many parts of the world—although the only front page advertising still sold in the United States is composed of *agate* lines, a limited number of lines of 5-point type carried by some newspapers at the bottom of page one columns.

Straight type layouts often are used in commercial advertising where illustration is not possible or feasible—an effort being made, however, to achieve a distinctive layout. *Readers,* solid columns of editorial style text, may effectively simulate news-stories (usually with *adv.* tagged at the finish). *Slanted* copy aimed at a specific audience may be sufficiently sure of attention to eliminate pictorial appeal. Theatrical advertising will sacrifice effectiveness if it loses the graphic appeal of illustration.

Properly displayed, type may speak in a commanding voice. It will impress to a greater degree, however, if it points up an appealing, persuasive illustration.

OFF THEATRE PAGE

In some instances theatre advertising may be run with good results on other than the theatrical page. It is one way to reach those who do not read the amusement page.

Off-theatre-page advertisements are more effective, of course, if there is good reason for their appearance on other newspaper pages. A sports subject may be advertised effectively on the sports page, and an ad utilizing feminine allure might also find its predominantly male readership receptive. Copy with appeal for women may register strongly on the society or woman's page.

A series of smaller advertisements, each different, may be scattered throughout a single newspaper issue, one or more ads to a page, assuring wide readership.

Society, sports, comics, radio or *financial*—all specialized pages have individual audiences to which selective appeals might be directed.

SELLING SHORTS

"*Also Selected Short Subjects . . .*"

In this manner many theatres have apologized in print for short films bought and booked—with possible box-office value ignored and advertising advantage lost.

True, the featured attraction must be relied upon to produce ticket sales, and few supporting films are important enough to be campaigned at its expense. But mention, at least, of short subjects might be managed, listing them as part of a complete program and in no wise taking the spotlight away from the main attraction.

Occasionally a short film will rate larger than ordinary billing if unusual drawing power is apparent. Often a short subject will carry definite appeal and deserve inclusion in a set box or in a subordinate part of the layout.

If a short subject is worthy of mention at all, it should be by title. Titles have interest value and should be put into print.

If several outstanding short subjects have been booked on the same program it might prove advantageous to sell a "4-*unit show*," not slighting the featured attraction, however.

Special *group appeal* often will be discovered in a supporting film—and this appeal may sell tickets if the booking is called to the attention of the members of a specific group.

The short part of a screen program may stand tall in sales potentialities. The billing given short subjects may be the added sales argument that will sell an extra ticket.

In short—*don't sell the short too short!*

CHAPTER

17.

THE PERSONAL SLANT

BACKYARD across-the-fence conversation is the most friendly, neighborly form of communication. In similar manner advertising copy may address the reader directly. *Word-of-mouth* advertising is slow but effective. The personal approach in newspaper advertising adopts and adapts this effectiveness.

Personalized copy will assume that it is being addressed to a single reader; it may attempt to identify the reader with the merchandise being sold or the attraction being advertised.

"*You*" copy assumes acquaintance with, and interest in the buyer's problems. It can be made a personal message between advertiser and reader. It sells the product in relation to the buyer and from his viewpoint. The word "*you*" (not "we" or "I") frequently will be used in personally slanted copy which assures better than average reader interest and response.

In adapting the *you* equation to theatrical copy, the reader might be told just how he will enjoy an attraction: "*You'll howl with hilarity!*" Or what it will do to him: "*It will thrill you and chill you!*" Or the advertiser is doing something *for* him: "*We're bringing you . . .*"

The word *you* in sales text lends a personal, persuasive touch to an advertisement. It speaks to the reader directly. (How would you go about telling and selling the reader if you were addressing him in person?)

It will be possible occasionally to inject local color into copy. A community reference may be the local touch that will assure favorable attention.

A friendly, human attitude begets friendliness. It pleases a person to own a friendly feeling for another person or a commodity. Friendliness in advertising can engender an actual personal interest in an advertised product. It may make boosters of strangers. And *friendly* readers are more likely to become buyers.

The reader's primary interest is *himself.*

You copy is individual; it seeks *personal attention.* If the appeal of copy can be directed to the reader on a personal basis, the chances of securing and holding attention—of producing sales—will be increased.

INDIVIDUAL STYLE

An individual *atmosphere* can be achieved in the preparation of advertising copy—a regularly used and readily recognized layout *style* that will be related to the product instantly. A series of advertisements may develop continuity, a *family resemblance,* created through distinctive layout, stylized artwork and lettering or regularly-used type faces and familiar borders. A consequent impression of familiarity may create acceptance, eliminate possible reader resistance.

Style, or method, should be analyzed objectively, aiming at maximum effectiveness. If not obliged to follow a set formula, most advertisers eventually will evolve a distinctive and recognizable pattern of display.

A perusal of daily papers or periodicals will disclose ads that have established and become identified with a recognizable style. Many striking variances of design are possible.

For instance, there is the layout that features distinctive use of white space. And the advertisement that leans heavily to illustration.

There's the rough-and-ready, carefully-careless style with rough and irregular lettering.

Light and airy technique employs light lines, white space, lightface type—plenty of room for the ad to *breathe.*

Poster style in layout displays a message well against an area of white space, punching out a brief advertising story.

And there are others.

Freshness and originality need not be sacrificed to establish *style.* Layouts should not be so stereotyped that they look alike. The intelligent advertiser will be on the alert to introduce a *change of pace* if he senses that readers are tiring

of his advertising style. Changes in design may still retain a family resemblance.

Layout style may be suggested by product or theatrical attraction. Whatever the design, individuality can be incorporated and made a distinguishing feature.

Through a developed familiarity with advertising of an established character, the reader may experience a friendly feeling of acquaintance. Everyone likes better the things he knows. The approach will vary and the message change —but in illustration, typography, border or layout there still may be an identifying, individual style—a family resemblance, *a friendly personal touch.*

ENDORSEMENT ADVERTISING

"If I had just one more picture to see—it would be. . ."

In such fashion theatrical advertising frequently has gone *overboard* at one time or another in praise of an attraction of especial merit.

When a showman is delighted with a show he wants to shout its merits to the town; he's genuinely disappointed if any number of people fail to see it.

The personal endorsement or testimonial has been successfully employed in the merchandising of many products. Theatrical advertising can use it, too. BUT (and it is a big and important *but*) the advertiser must keep faith with his patrons. He must be absolutely certain that an endorsed attraction is in the *must-see* category. A personal endorsement of an unentertaining motion picture would be a reflection on the advertiser's knowledge or an indictment of his honesty and integrity.

For example, a *personal message* can be headed: "I'VE SEEN 5,000 PICTURES . . . BUT," and into personal, persuasive copy above the advertiser's signature. Or "I CAN'T WRITE AN ORDINARY AD ABOUT THIS SHOW . . . " HERE'S A MESSAGE I'D LIKE TO DELIVER PERSONALLY TO EVERY PALACE PATRON . . ." "I WANT TO TIP OFF ALL OF MY FRIENDS IN . . . "

Endorsement advertising may register with authority if not employed *too frequently* and if never attached to merchandise of doubtful value. *Attraction value* of a motion picture can be weak—but *entertainment value* must be assured.

The endorsement of prominent citizens occasionally can be used to impress newspaper readers. Consider the newspaper's manner of reporting local news events; a simple local story may be given page-one position beside news of world-wide importance, entirely justified by a natural interest in local items. Local

names and events make news. Sales copy, similarly may be more interesting and persuasive if prominent local personalities can be identified with it.

The endorsement of celebrities will impress *if* credible, convincing and in character. A celebrity shouldn't be coupled with a cheap article he couldn't be expected to own or use.

It is possible that a *men only* appeal of an action story might be overcome by the favorable comments of local women, carried (with photos, if possible) in a series of advertisements.

The *effect* of endorsement may be delivered by pictorial association, through the use of an illustrative background that reflects a desirable atmosphere or association. Or by suggesting endorsement in a general way, as "delighted showgoers," "automobile owners everywhere," "secretaries agree."

The quoted comment of drama critics or film reviewers, several favorable words or lines, can be used in theatrical copy to deliver an authoritative expression of praise.

If appropriate and believable, endorsement advertising is strongly persuasive. It delivers a convincing impression of satisfaction, of tried and proven experience.

CHAPTER

18.

COOPERATIVE AND INSTITUTIONAL ADVERTISING

ADVERTISING copy designed to establish ready recognition and acceptance for a product, service or institution, or to create a familiar and friendly acquaintance, may be termed *institutional*.

Institutional advertising is related to good public relations, recognized as vital in the successful establishment and operation of any business. The astute business manager will insist that direct selling be backed by long-range institutional effort, the development of favorable contacts, friendly public interest and appreciation. The pay-off may not be immediate but good public relations will deliver dividends in more effective advertising, smoother operation, better public acceptance—and in the end, assured profits.

Institutional advertising builds confidence, spotlighting the manufacturer as well as the product, the company together with its services. It may stress price, value or service. But the institutional story must be positive, never negative. Interest may follow bright aspects of the advertiser's story but an exposition of problems seldom retains interest. Institutional copy may promote a theatre instead of—or together with—its attractions. But in the long run it is designed to *sell,* although results may not be immediate. Institutional advertising can create good will and build prestige, acquaintance, confidence and community standing—enduring qualities that result in continued sales.

In theatrical advertising, institutional copy will contribute to the estab-

lishment of a theatre or a business policy; it may direct attention to specific and outstanding features of the theatre's operation. Attractions must not be ignored or subordinated, however. Institutional advertising serves best when it backs up an attraction.

Theatrical merchandise, *entertainment,* is unlike any other commodity. For one thing it varies day by day in type and value. A manufactured commodity may be *institutionalized* continuously since the commodity remains unchanged. Each change in the theatrical commodity, each program, means a new job of selling.

Outright institutional advertising, apart from attraction copy, is especially justified when it is necessary to *establish* a newly-opened theatre, or to introduce a new (and lower) admission price.

Institutional effort is mandatory upon the opening of a new business of any kind, and especially a new theatre. Potential patrons must be made aware of the new theatre and the quality of projection, sound, service, seating, parking facilities, cooling and air-conditioning. The *theatre itself* is an attraction at this time. Institutional efforts, however, should be substantiated by the booking of an outstanding show to open the theatre and a parade of hits announced to follow.

The theatre operator must make a bid for good will in every way possible, not alone through newspaper space. The theatre and its manager should be a part of every community activity. Through service, integrity, courtesy, cooperation and interest, the theatre—and any business, for that matter—may build and keep local prestige, earn local confidence and civic pride. Good will can be most surely created by friendly cooperation, neighborly consideration of the most trivial requests of patrons and civic groups, by the attitude and training of employees.

Service as an institutional device is never outmoded. Any business with vision enough to look ahead and build for the future will find *service* the surest long-range guarantee of success. Service makes friends. Friends often make the difference between success and failure.

Newspaper advertising may establish a theatre consciousness in the public mind, pointing up the advantages of a theatre and its place in the community, so that the word *theatre* instantly and instinctively reminds of this particular theatre.

Institutional advertising is especially valid in situations where advertising display space is not too expensive. Such copy may be headed (for example): "*Let's talk about the Palace.*" Or, "*A message to parents*" (selling the need of a healthy youngster for wholesome entertainment, pointing up safety and at-

tention). Or, "*The most pleasant spot in town*," "*Where care can't follow*," etc.

Individual employees, cashiers, doormen, projectionists, ushers, can be spotlighted in copy that directs attention to specific phases of theatre operation. Attractions may be subordinated or eliminated in these advertisements, each of which drives home a separate service sales point.

Used in incidental fashion, institutional copy merits inclusion in regular advertising. An effective slogan or catchline may be constantly repeated in copy—as in calling attention to a cooling plant in warm weather. (Slogans ought to deliver a pertinent statement or a brief *reason-why* sales message.)

Institutional efforts may pay dividends when attractions aren't especially strong—if the theatre has been comfortably established in the minds of theatre-goers as the place to go.

Advertisements in *special editions* and programs for special events usually are termed "institutional," although many advertisements of this kind should be listed under contributions. Frequently of doubtful advertising value, many such ads do represent institutional value when justified by the good will and future cooperation of an important sponsoring group. Each advertisement must be weighed on its merits—and while institutional copy will be featured, one or more attractions also should be publicized.

Good will must not be discounted. It is an asset to be sought and highly valued. Through the years every effort must be made to acquire community loyalty and respect. Attractions being of equal value, good will may swing business away from competition and reflect strongly at your box-office. Good will is second in importance to only one thing—a *strong box-office attraction.*

Attractions come and go and their box-office value varies. Your theatre is in business every day of every week. Through the cultivation of good will the theatre can be made a community cornerstone, occupying a substantial position in the public mind. An audience of regular patrons can be created, showgoers who will return week after week, regardless of attractions—helping to successfully carry operation through those occasional "weak weeks." *Consistent selling of your theatre will do it!*

COOPERATIVE ADVERTISING

To the mutual advantage of both parties, manufacturers frequently arrange with film studios to feature screen stars in national advertising campaigns. The manufacturer gains prestige for his advertising plus an arresting

illustration and the stated or implied endorsement of the star. The studio and the star benefit by the publicity value of the tieup which usually carries picture credits.

On a local level, theatre tieups with other local business places frequently may be suggested by attraction or title—and it may be possible to sell a page of *cooperative advertising* (a *single truck*), or perhaps a double-page (a *double truck*).

Cooperative advertising may feature a number of advertisements grouped together on a single newspaper page or on a double-page spread. The attraction or its title may supply a theme, a tie-in or catchline for all or most of the advertisements.

A banner-line or catchline across the top of the page may be allotted by the newspaper to assure special attention. Story space usually will be made available. A *contest* might be included to amplify readership.

A theatre advertisement should be included, of course. The theatre ad doesn't have to be extremely large, but on the other hand it should not be so small that it appears that the theatre is not doing its part.

Individual cooperative advertisements represent individual jobs of selling. Each merchant must be contacted and *sold* on the value of such cooperation.

Scenes picturing or suggesting a certain type of business may prompt local tieups with similar business places. An attraction title may lend itself to tieup copy. An appropriate illustration from the attraction may be featured.

It will be easier to present the advantages of merchant-theatre cooperation if a suggested layout is prepared in advance. The merchant will be more inclined to participate, since a rough layout will demonstrate better than words the value of cooperation. The layout should be designed in the style and manner in which the merchant ordinarily plans his advertising—with illustration, title, catchline or text from the attraction being included.

Cooperative advertising is not always confined to an entire page. A single tieup advertisement might be arranged, or a number of *co-op ads* scattered throughout a single issue of the newspaper.

In planning local cooperative advertising the important points are:

1. Prepare copy carefully.
2. Incorporate tieup copy or illustration in an easy, *natural* manner.
3. Follow the store's style.

Merchants will come to recognize and appreciate the value of cooperative advertising which gives their copy the benefit of theatrical appeal.

CHAPTER

19.

GOLD IS WHERE YOU FIND IT!

ADVERTISEMENTS, national and local, that regularly appear in the columns of magazines and newspapers are the best guides for effective copy construction.

Much may be learned by analyzing and objectively studying ads of all kinds, observing the approach and appeal employed, devices of layout, the handling of illustrations, headlines and copy.

The theatrical advertiser must not limit himself to observation and study of theatre ads alone. Suggestions for approach and layout may be gleaned from advertisements for all sorts of commodities—including automobiles, department stores, foods, beverages, cosmetics, clothing, and others.

Most newspapers subscribe to and have available *mat services* offering illustrations of a seasonal nature for use in layouts, as well as attention-getting borders, devices and decorations. It will pay to investigate this newspaper service. Valuable ad material may be found.

Wherever it appears, whatever it sells, good advertising and effective layout should be recognized, studied, and its lessons adapted and used.

Gold is where you find it!

HOLIDAYS AND SEASONS

Holidays and the four seasons supply a springboard for special copy.

Spring, for instance, is a time for light, breezy copy that sells romance and gaiety, reflecting the spirit of the season.

Summer brings cool, inviting colors in posters, displays and lighting —and newspaper advertising should be just as inviting and refreshing.

Attention may be directed to a cooling plant through the use of catchlines, as: "Scientifically Cooled," "Scientifically-Controlled Weather," "Healthfully Cooled," "It's Cooler Inside," "Weather Made To Order." (But be truthful, don't say "It's 20 degrees cooler inside"—if it isn't!) Snowy scenes may be incorporated into special signature-cut designs.

Christmas suggest Yuletide decorations, of course—wreaths, candles, Christmas trees, toys. Similarly, other holidays offer timely atmosphere and appeal for newspaper advertising.

Holidays are extra special on any merchandising calendar. The sale of many products will be stimulated by concentrated effort preceding Christmas, Thanksgiving, Mother's Day, Father's Day, St. Valentine's Day, etc. *See Cosmetics, Fashions, Foods.*

Theatres may announce a special Show Season, a "July Jamboree of Hits," for instance, selling a series of attractions, making a special occasion out of a routine booking procedure.

Sentimental holiday appeal can be reflected in advertising layout and copy. People like to celebrate. Invite them to celebrate at your theatre!

IDEA NOTEBOOK

The greatest ad-writer or layout man has days when he reflects with Hamlet on "how weary, stale, flat and unprofitable seem all the uses of this world." The creative genius stagnates. The flywheel of inspiration halts at dead center. All of which may be due to only a mild indisposition of the liver, but with a deadline hovering near the unhappy wretch wrings his hands and implores Heaven for a springboard to launch his errant fancy on its flight, a *tickler* to stimulate his flaccid muse.

In time of peace prepare for war. Start now to collect and classify in a special file or notebook novel and interesting ad ideas which may prove useful when in the doldrums, creatively speaking.

Material for this reference file may be gleaned from many and diverse sources. Distinctive layout and art treatments, arresting catchlines and catchy copy abound in magazines, trade papers and newspapers.

The basic features of a clever layout can be quickly rough-sketched in thumbnail size in a notebook. These sketches may serve later for reference and suggestion. Good selling phrases or intriguing copy may be noted and recorded. Effective sales approaches can be condensed into a few words and listed.

Clipped-out advertisements can be filed and retained for later reference under various headings, as DRAMA, ACTION, COMEDY, ROMANCE, WESTERNS, MYSTERY, THRILLERS, HOLD-OVERS, etc.

An idea notebook will prove to be a reservoir of ideas, a suggestion bank upon which to draw when in need of inspiration. The results of the best thinking in the field may be used as a stimulus to creative handling of new problems. For instance, a random delving into such a notebook or file might offer for inspiration such diverse but useful devices as:

The cartoon-type ad: closely following the editorial style of popular news features. Individual humor panels may carry brief text in captions and /or conversational *balloons*. A created cartoon character can be identified with a product and quoted. Continuity panels may follow comic strip style in telling an advertising story. Cartoon *stories* should be carefully plotted with smooth continuity; they must be interesting, exciting, entertaining—especially the first panel, the equivalent of an ad headline. The final frame may be outright advertisement or product recommendation. Cartoon ads, whether single panel or sequence strip should be interesting, entertaining, familiar in presentation—and above all, easy to understand and appreciate. Humor, novelty, ingenuity are the vital ingredients.

The cross-gutter layout: designed in two connecting sections and carried on adjoining newspaper pages. The neighboring sections will appear to be connected across the inner margins of the newspaper pages, the division being a planned part of layout design.

A 2-column ad centered in a 3-column newspaper space: or an equivalent amount of white space incorporated into a layout to make the copy stand out.

Words as background or border: repetition of words employed to fabricate an ad background or border—as use of a title, a descriptive adjective or a star's name. One or several words can be repeated to form a border for one or more sides of an advertisement. A background for copy can be composed of dozens or hundreds of repetitions of a word set

in lightface type to contrast with bolder display type; or with a light screen over the background words if engravings are used.

A stagger ad: featuring one or several columns of greater height than the rest of the advertisement. If the newspaper will not sell an uneven arrangement of space, the area above the shorter columns to even heights with the tallest column might be bought and filled with *stories* tailored to available space.

Novelty advertisements may follow the hand-written style of a memo. Or copy may be typewritten or *doodled*. Dialogue may be presented in script style. But copy must be more than cute or clever; it should be *in character* with the advertised product, it must be persuasive, convincing and designed to sell.

News photo ads: either single photo or multiple-illustration, closely resembling news photos and appropriately captioned to demonstrate and emphasize advantages, uses, models. News-style illustrations may focus attention on sales points, present a pertinent sales *situation* or an attention-arresting news tieup. Headlines or captions should bear direct relation to illustrations.

The editorial style of any of the many newspaper features may be closely followed and adapted to advertising layout, including recipes, news photos, sports features, cartoons and news stories.

Ideas do not have to be unusual or startling to deserve note. Good solid sales ideas should be recorded, including copy and layout suggestions that later might be adapted to use. The development of advertising can be made easier and more effective by a file of *ideas on call*.

CHAPTER

20.

TELEVISION— PERSON TO PERSON SELLING

REAL life is most nearly approached in selling by motion pictures —and by *television* which adds immediacy to vital, personal appeals. A versatile advertising medium, television is potent, intense and far-reaching in sales impact.

The TV salesman appears in the living room of prospective patrons, in the homes of buyers. The audience is in comfortable, familiar surroundings and most receptive. An entire family may watch a televised show, and an advertising appeal correctly focused on this relaxed group may be assured of response.

Television is admittedly a major miracle of this modern age. But from a coldly commercial viewpoint, despite its aura of 20th century wonderworking, it is basically the old medicine show reincarnated in a new and vital medium. The lights are brighter, the audience is greater, the show is better—and the pitch must be more adroitly presented. Television is vaudeville, opera, musical comedy, ballet, college, sports, motion pictures and newsreel—with a commercial. Through television, advertising is in *show business.*

The tried and proven fundamentals of newspaper advertising and radio selling find ready application to television. Appealing to both eye and ear, *TV* combines basic principles of advertising with movement and the application of radio, stage and screen techniques.

The eye is more sensitive and receptive than the ear, and the compound of

sight and sound facilitates a doubly effective delivery of a sales message. This welding of reception accounts for the great impact of motion pictures, and now, of television.

Printed words are necessarily cold when compared with the warmth of the human voice and the visual portrayal of life. True, there is a negative side to television—and radio—in comparison with printed media—this being the transitory nature of the commercial. The newspaper page does live for a day and magazines for a longer period. They can be referred to more than once. On the other hand, TV offers great immediate impact plus opportunity for repetition in a concentrated attack.

Since televised commercials register with double impact, the dangers of irritation and negative selling are increased if they are overlong, static or uninspired. Commercials must not be too pedestrian or dwell too long on any single point. They must not demand more time and attention than the listener feels is fair payment for entertainment received. Sales talk and listener's patience must be strong if the commercial is over-long.

Sales persuasion should be sensitively weighed and kept to an effective minimum—and this applies especially to sight presentation. The spoken commercial may stand greater repetition—although each sentence should be a sales line or serve to deliver pertinent, interesting information. Repetition is needed to establish names, numbers or slogans. Spoken sales persuasion may follow established radio techniques or motion picture style narration.

Persuasion may be enthusiastic but it must also be subtle and fairly smart. *Point-pounding* is acceptable in the burlesque theatre but certainly outmoded for telecasting. Following and preceding entertainment as they do, TV commercials usually are assured of a friendly reception. However, they will be more welcome and assured of better sales results if delivered quickly and brightly.

Through the years *hungry* radio commercials—overlong and overtaxing the listener's patience—have caused listeners to develop a detached and commercial-deaf ear capable of tuning out the boring or belabored announcement. Beware this *hungry plug* in television. The listener may develop a jaundiced, inattentive eye. The line of diminishing returns is finely drawn.

The television advertiser must think in terms of both visual and oral appeal. However, the oral part of a commercial is best if it can be considered as an individual unit, separate from the telecast scene although necessarily related. In this way a sales message may be delivered if the televiewer is listening but not looking.

Advertising can be adroitly integrated into many programs, either visually or orally. In televising sports events the cameras may focus frequently on a

miniature score-board which carries advertising as part of its design. A clever sports announcer can build ad lib commercials on telecast occurrences.

The effective commercial should strive for initial attention with a quick device or an interesting presentation. The first scene is important, the equivalent of display copy in newspaper advertising. And like newspaper selling, the TV commercial will best stick to one main idea, trying to register a single solid impression. It may follow the basic advertising premise of problem and solution—aided and abetted by actual demonstration.

In no field of advertising is imagination and originality at such a premium as in television. The successful TV commercial must be as carefully considered and planned as any printed advertisement. With an astutely developed script replacing the layout, appeal is determined, then action plotted. Copy, both visual and oral, is prepared—following the basic sales idea upon which the commercial is based. Roughly drawn sketches will aid in visualizing action or stage plot.

Voice, sales persuasion, visual subjects and music each may contribute to the development of favorable *mood* and listener acceptance. The visual salesman may be a pleasing announcer, a pretty girl or a character identified with the advertised product. Oral messages may be warm, intimate, urgent, exciting, vibrant with emotion, persuasive and convincing—the vital persuasion of the announcer's voice accenting the mood. But more than a persuasive voice is required—the salesman must be ingratiating, friendly, likeable. And there must be *action* in the presentation.

Action may mean a scene of someone using and enjoying an advertised commodity, introducing the product, showing styles, reminding of a need and demonstrating its answer. The cameras may play directly upon the product. The practical demonstration of which television is capable is its most dramatic property. The advertiser may speak directly to his audience at home, an advantage which, of course, no other medium can offer.

Theatrical advertising via video has an advantage with the availability of regularly prepared attraction *trailers,* a most effective selling medium. Similarly, film may be advantageously employed for many TV commercials. Few *live* commercials can compare production values with motion pictures, which assure a finished, professional and uniform delivery and perfect demonstration. The advertiser can select the best of several *takes* and cut and edit, avoiding the chance of human error. Films also possess the advantage over studio commercials that motion pictures hold over the stage—they offer greater freedom and versatility. Televiewers may be taken to a pertinent scene, shown processes of manufacture, product features and service possibilities; they may be entertained while being sold.

Excerpts from commercial films may be televised—short clips that demonstrate a sales point backed up by a spoken announcement either on the film or supplied by an announcer. Film may be introduced or followed by a live scene or announcement, both tied together as a single unit. Filmed animation, either in the stop-motion movement of inanimate objects or through cartoon animation (possibly of an identifiable character, symbol or trademark) is especially useful, although usually requiring more time for production.

Films may be shown over different stations at varying times, an advantage over live commercials. Films may mean economy in that once produced they can be used again and again—if not too quickly repeated. Several different films should be available for rotation to assure variety in subject matter; commercials may be ignored if too frequently televised. The cost of film commercials will be affected by cast, costumes, animation, props, music, rehearsal time, cost of prints.

Network announcements as well as one-shot local commercials may use live presentations—which also have their *plus* values. For instance, price and sales approach may be changed without notice. Live announcements may register solidly because of a feeling of intimacy and immediacy which films, through their very perfection, often lose. Whether to use a live announcement or film will be determined by the manner in which the announcement is to be used. Both have special merits under specific circumstances.

Time in television is a vital element because of the close attention required. The scheduling of programs may be affected by the audience to which appeal must be directed. Commercials may be selectively scheduled to follow or precede appropriate programs—sports, drama, juvenile shows, comedy, etc. Evening schedules usually are best, of course—especially the period following the average dinner hour and preceding the average bedtime when most video viewers can conveniently look and listen.

After the fashion of motion picture theatre *slides,* cameras may focus on printed or lettered cards. Slides are cheapest, although lowest in audience interest. Cards must be prepared with due regard for spacing, composition, balance, brevity, styling and good, professional production. And cards or titles prepared for motion picture trailers must be accorded the same care. Cards should not be over-crowded or the lettering so small that reading is difficult. Margins of white space will prevent inaccuracies of telecasting or reception from cutting into the area of illustration or lettering. Lettered cards may be superimposed over action, faded in and faded out, backed up by spoken announcement.

Production for television offers no mystery beyond the technical aspects

of the medium for either programs or advertising. Fundamentally, techniques of telecasters are similar to motion pictures. The TV screen has much in common with the motion picture screen. Many of the same rules and techniques apply and most of the same effects are employed—with some variances (as more and larger closeups, lighting in a simpler key). As with other media, *know-how* comes with experience, but a working knowledge of motion picture camera technique is invaluable, as is a familiarity with radio and stage methods.

As the newspaper advertiser buys *space* in which to display his sales copy, so does the TV advertiser buy time. *How* space is filled, *how* time is employed is the important consideration.

Aside from merchandising impact, the completeness of television offers important institutional possibilities for the development of goodwill and good public relations. No other medium can produce so easily the feeling of acquaintance and personal contact. Through television the relationship between buyer and seller is intimate and friendly. It more closely approximates person-to-person selling than any other medium.

For television is a guest in the house.

A visual commercial offering graphic *demonstration* may out-sell hundreds of printed words—*if* pictured sequences are animated, bright, interesting, entertaining, topical or novel—*if* the commercial is produced and presented in finished, professional style—*if* it awakens desire to have and own, directing to the point of sale.

EPILOGUE

CHAPTER
21.

DOES IT SELL TICKETS?

A TIME-HONORED show-business axiom asks the question—*does it sell tickets?*

This yardstick of evaluation might well be applied to all advertising.

Does it sell tickets—or to paraphrase, does it sell merchandise?

Advertising that fails to sell may represent misguided effort or poorly-planned production in relation to the known desires and established demands of those who must purchase the commodity. Merchandising sense, what the showman calls *box-office sense,* is invaluable. And box-office sense is closely related to common sense. It is developed by intelligent observation and by building upon past experience.

A hard-headed, objective evaluation of a planned advertising campaign is imperative. It's good judgment and good business. The question can't be evaded if merchandise is to be sold and sold intelligently—*does it sell tickets?* Are favorable results assured? Does a determined merchandising plan promise

to bring in buyers and move goods? Will a proposed campaign or a planned advertisement assuredly pay for itself—*plus*.

Every item of merchandise, every theatrical attraction possesses certain positive merchandising features, certain box-office values. It is the advertiser's responsibility to assess these values, to organize their presentation so that they will appeal to and influence the ultimate consumer. Check your prepared advertisement—does it present merchandise features as favorably, as attractively, as dynamically as possible?

Consider the completed advertisement from the standpoint of layout construction, copy selection, headline effectiveness, illustration, typography and general display value. Weigh the advertisement and fairly judge it. Does it attract, does it persuade, does it convince?

DOES IT SELL TICKETS?